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# ARTS AND ACTIVITIES

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# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

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Articles indexed in EDUCATION INDEX



## SHOP TALK

The Sturges planetary drive table model etching press made a hit at the recent New York Art Teachers Convention. It has a steel bed 18x30 inches, solid steel upper and lower rollers, each four inches in diameter. The unique planetary drive mechanism allows this press to be used for its primary function of producing intaglio prints, but its heavy springs lift the roller sufficiently high to allow the use of type-high blocks and litho stones. It is suited as well to paper plate lithography. All gears are concealed within the case of the planetary drive mechanism, thus eliminating gear guards. New engineering allows easy practical shimming of the lower roller to suit artists' needs without the use of shim metal or paper. All details on the Sturges etching press can be yours if you write No. 209 on your Inquiry Card.

Celebrating 23 years in audio-visual distribution, Bailey Films, Inc., has become particularly well known in the art field. Their catalogs and brochures arrive at the desks of NAEA members throughout the year, and



teachers have responded so enthusiastically that the Bailey art library has been placed in several universities, providing regional rental service where the demand is greatest.

Three new subjects are being circulated this fall, all for elementary grades. *Mosaics for Schools* and *Discovering Sculpture* are described in the center insert of this issue. *How to Make a Stencil Print* is the newest offering by Mrs. Ruby Niebauer, University of Wisconsin. Mrs. Niebauer won many awards for the previous films in her *Creative Craft Series* (also described in center insert), and has just been made a Fellow in the International Institute of Arts and Letters.

Bailey Films now has about 40 of its own exclusive art films. However, the company offers a total of more than 150 art titles for rental throughout the country. These comprise a collection from several companies, making Bailey a leading source in the field. To get complete catalogs of Bailey Films write No. 221 on your Inquiry Card.

**Children's Art Month**, again to be celebrated in March, 1962, is sponsored by The Crayon, Water Color and Craft Institute and

endorsed by the National Art Education Association for the purpose of encouraging public awareness of the value and importance of participating art in the development of all children. Art educators throughout the country have found this month an excellent time to build better public support for their school arts and crafts programs.

At the request of school districts, the first Children's Art Month was proclaimed by two state governors. Others enlisted the cooperation of museums, libraries, department stores and churches to hold city-wide exhibitions of children's art. Parent-Teacher groups played an important part in devoting meetings and discussions to art.

Information on how art educators may take an active part in celebrating the Children's Art Month may be secured by writing No. 211 on your Inquiry Card.

**Your pupils should enjoy** using the new easel recently developed by a large eastern manufacturer. The redesigned and improved model has two complete working areas, is finished in natural lacquer, and has washable green chalkboards. It is suitable for children five to 15 years old. Height of the boards is adjustable on slides and can be changed readily by merely loosening instead of removing and replacing screws. The easel components include a pad holder, adjustable paint and brush tray on each side and two 20x26-inch green "eye-ease" chalkboards which are adjustable in height from 25½ to 33 inches. Literature on the new children's easel will be forwarded if you write No. 212 on your Inquiry Card.

**You can take the drudgery out of mixing** clay in ceramics classrooms and studios with the new pug mill introduced by a mid-western manufacturer.

It will be much appreciated by students, sculptors and potters who have had to mix clay by hand or with improvised machinery. The mill mixes

more than 300 pounds of clay per hour to throwing or modeling consistency. Dry powdered clay, moistened clay chunks and slip, slurry or water are dumped into the hopper. The mixed clay is expelled ready to use from the discharge end of the machine. The time-saving mill is designed to eliminate manual mixing and save studio and classroom time. Its price is right. Get more information by writing No. 213 on your Inquiry Card. (continued on page 43)

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ARTS AND ACTIVITIES



# A WEDDING OF OLD FRIENDS

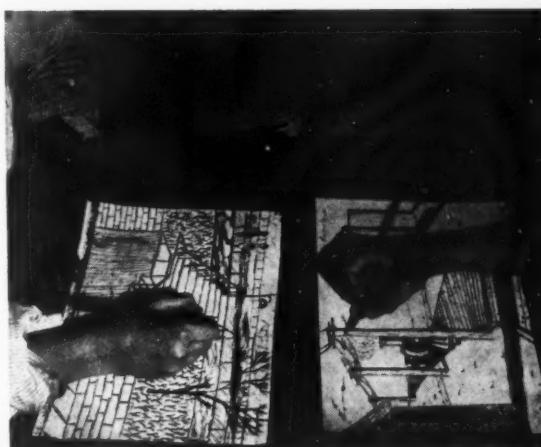
**India ink and tempera have been going together for a long time. They make an unbeatable combination.**

**By JACK LERMAN**

Art Instructor  
Haven Junior High School  
Evanston, Ill.

Within the framework of three or four teaching years, it has been my experience that one comes to the end of the usual problems set out in the art program. A teacher soon finds himself looking for new ideas, approaches and techniques. For example, the three-dimensional problems with clay, constructions and toothpick sculpture are revisited with a more critical eye. The various painting media are rediscovered and a multitude of materials is given a second look.

Two of the media that I have found consistently valuable in teaching at the junior high school level are India ink and



**Students are inking in pencil sketches with variation in lines. Ink used should be good grade, waterproof, India, preferably black.**

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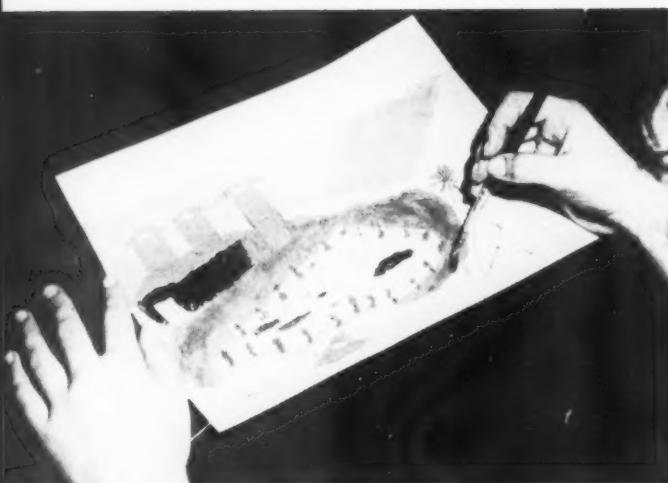
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The next step is the application of the tempera paint. The student covers all the desired areas in tempera colors. In later stage he brings out contrasting lines with India ink.

Student retouches lines with India ink to finish painting. Combination of two media gives students new experience and consolidates understanding of some basic art elements.



tempera paint. These have been a mainstay in many art programs for years and often the over-use of them occurs. However, in the rediscovery process, the combination of both media in one art problem proves a unique experience for the student.

The use of pen and ink provides an excellent lesson in line. It aids in the development of composition and provides the added "zip" that makes an art problem challenging. In the beginning stage of his work the student can take a closer look at the techniques that create his painting by viewing the basic lines. The contrast provided by the black ink on white paper allows the student to see his idea develop. He is thus better able to decide how much he needs to remove or add in communicating his idea. The addition of tempera

paint gives the needed force to produce an effective and striking statement.

The incorporation of these two media is versatile and flexible. They can be used in three different ways:

- (1) The idea may be developed in pencil first, then inked. When the ink is dry, tempera paint covers the whole drawing with color. Finally, India ink lines are added to the areas needing more contrast.
- (2) A complete composition may be done in pencil, then colored with tempera. When the paint has dried, necessary lines are added in India ink to accent and shape up the composition.
- (3) A drawing may be completely finished in India ink, then dramatized with color washes.

I should like to include a word of caution. In all three methods, an excess of black lines around colored areas can produce a poster effect. To avoid this takes consideration and judgment on the part of instructor and student, for a hard line around a soft area of color may be disappointing. On the other hand, a soft line of black ink around a soft area of color effectively brings out the idea of softness.

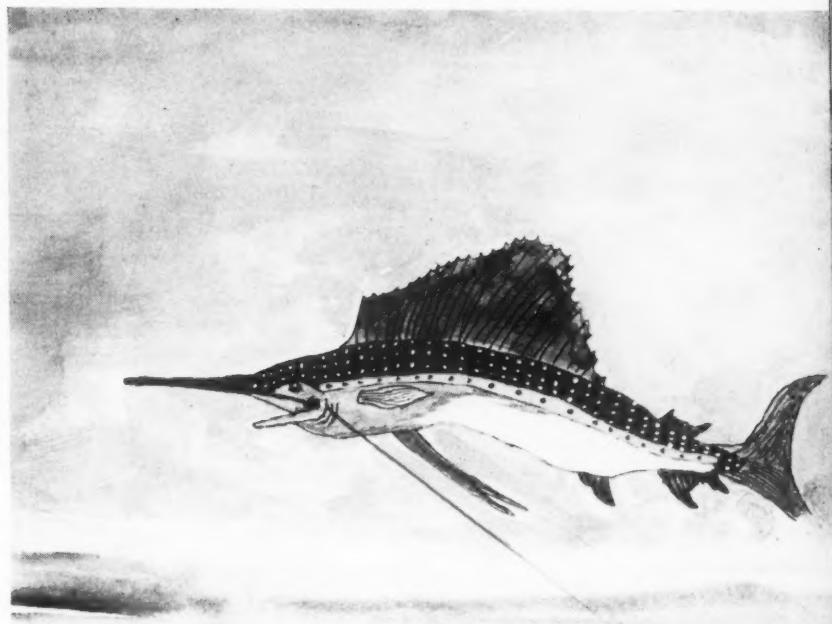
The materials needed for a tempera and India ink painting are these:

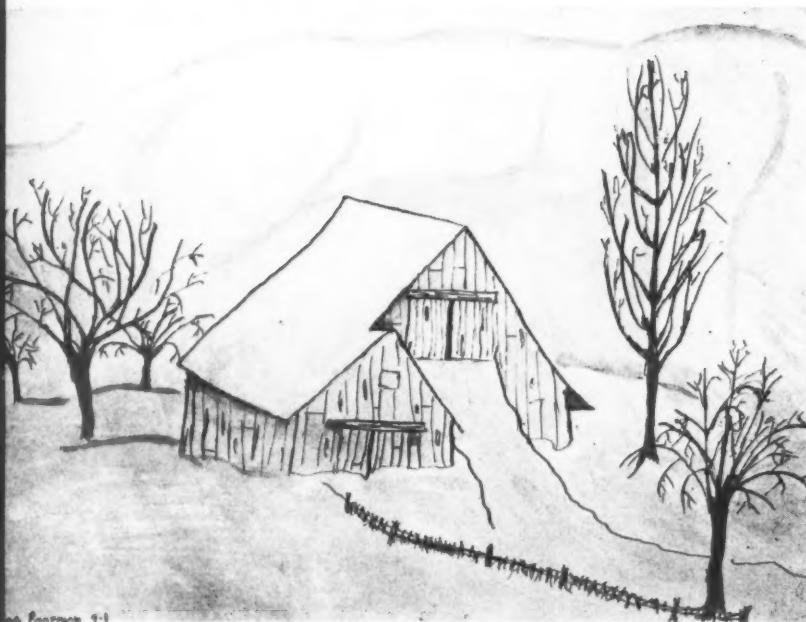
*India ink.* A good waterproof India ink, preferably black. You can use various colored inks as long as they are in the darker tones—dark brown, green, blue, etc. However, they should all be waterproof.

*Ink pens and holders.* Various sizes,



Inked features dramatize already vivid subject matter. Patterned fin and tail, right, depend on both line and color. Sharply inked outlines give adventure in fairyland, below, additional "zip".





Character of top painting lies in texture obtained in building and fence through use of ink. Soft tempera wash establishes it as snow scene. Landscape below might be almost as effective through use of color alone but ink finishes it off, contributes to third dimension.



crow-quill pens or fine-line pens in a pen holder are effective for the line work. It is also possible to use lettering pens of different gauges to vary texture.

*Tempera paint.* Any good brand of tempera paint will do.

*Brushes.* Two good camel-hair brushes, one medium and the other large, for covering various-sized areas of color while washing or spreading the paint.

*Water and mixing pans.* There should be one pan of clear water for cleaning brushes, and another for mixing the colors.

*Paper towels or rags.* These are needed for picking up excess moisture from the colored wash and in the cleaning of brushes.

*Paper.* The paper may be of a medium or smooth grain. If it is too rough the inked lines will not take well. It also should be highly resistant to the absorption of the India ink! A heavy-weight paper, 70 to 80 lb. stock, is suitable.

In any painting activity it is wise for the student to develop three or four different pencil sketches before deciding which one he will use. He then may proceed to develop his chosen pencil drawing into a pen-and-ink sketch. However, if the child has never used pen and ink before, a brief discussion of the capabilities of the tool will prove invaluable because the proper use of the India ink and pen involves some practice and skill.

When the pen-and-ink drawing is thoroughly dried, the child may then apply his choice of tempera colors over the inked drawing. He may use a light wash effect or a thick mixture of colors, whichever he desires for the effects he has planned. For example, a child wanting to achieve an underwater effect will certainly benefit by loading his brush with more water than color. If the areas need opacity, then less water and more paint will do the trick.

After the color has completely dried, the retouching of desired lines with India ink terminates the problem. The areas needing more contrast with the ink can be reworked. The combination of these two media has thus brought about a new art experience.

# Brush Drawing— A Great Tradition

BY MAX KLAEGER

Realschule Dachau  
Bavaria, Germany



"My letters dropped down on the paper.

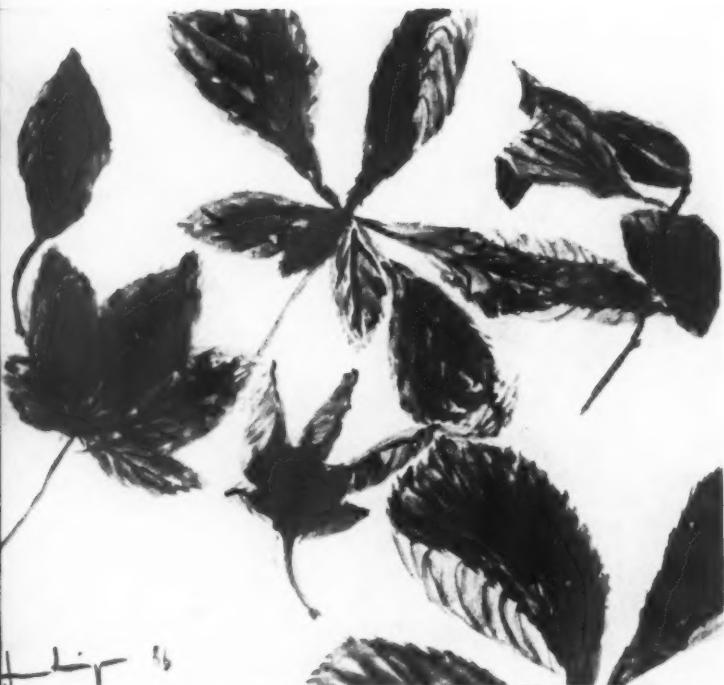
From a distance one could imagine they were  
plum blossoms on the snow."

—Li Fai Pe

Black ink and brush are an artist's medium with a great tradition. Through the centuries painters and draftsmen of East Asia have developed special techniques for applying black ink on silk and paper. Hand in hand with the technique goes a meditative attitude toward man and nature and it is this that makes the study of Chinese and Japanese brush drawings such a fascinating task. Baroque painters of the west and the impressionists as well as many contemporary artists have greatly admired and profited from the lofty examples of East Asiatic brush art. What are the characteristics of the brush and ink technique? What makes it so well suited for the older pupils in the secondary schools?



Meticulous drawing from nature stresses quality of line in contrast to leaf drawing below. In all stages of exercise students give special attention to differentiating grey shades, clear overlapping of branches, compositional unity.



Rather than from web of lines leaf forms develop from varying shades of ink spots that give vivid light and shade effects.

First, the great range of grey shades obtained by diluting the ink or by varying the pressure on the pliable hair of the brush invites experimentation and encourages versatility and relaxation. Second, the ink line drawn with a brush shows much greater contrast and holds more life than a pencil line. Students learn that lines may have a charm and vitality of their own, aside from their function as indicators of form. Third, since little correcting is possible in this medium, a student is forced to strive for utmost clarity and precision and this demands great concentration of eye, heart and hand. Fourth, working with ink and brush promotes sensitivity for the textural quality of paper, its different surfaces, its beautiful whiteness, and its varying powers of absorption. Finally, the position in which the brush is held brings about drawing movements emanating from the shoulder and involving the whole body, thus developing a feeling for space distribution and rhythm.

How were these values realized in teaching? Over a period of three months, two hours a week, brush drawing with ink was systematically practiced by our senior classes (students aged 17, 18 and 19 years). The project was planned in several stages. Stage "A" consisted of short exercises on a series of 5x5-inch paper squares. The students learned to hold the brush the Chinese way: The end of the handle goes between index finger, thumb and the remaining fingers. The brush glides on the paper almost vertically. On these squares the students drew contrasts such as "swelling-shrinking", "high-low", "thin-thick", "light-heavy", "rough-smooth" and "long-short".

In Stage "B", a collection of well-designed glass-ware was presented to the students. They had four problems to keep in mind: (1) contrasting tall and small, (2) contrasting one and many, (3) overlapping of forms and (4) the delicate outline and transparency of glass.

In Stage "C", the pupils' attention was drawn from the smooth surfaces and clear-cut outlines of glass to an entirely different subject. Dry, shriveled, rough-edged leaves of chestnut trees demanded from the students a new approach to brush work.

In the final stage, after a detailed discussion of their previous work, the culminating project was introduced. On a 12x16-inch paper, two trees partially overlapping were to be drawn.

At first the students sketched trees in the school yard. The brush drawing proper was then composed from memory and from previously made sketches.

This sequence of exercises in brush drawing proved to have a twofold effect. It enhanced the students' sensitivity for line and shade and created new understanding, respect and admiration for the superb draftsmanship of the Chinese and Japanese artists.

# LET'S GIVE A PUPPET SHOW!



**"We can make our own puppets and we can build a theater ourselves. Dickie and Carl are good at writing so we can do our own script."**

By JANE A. FEILER

Art Teacher  
Wilder Junior High School  
Savannah, Georgia

In a combination seventh and eighth grade accelerated class, the idea of staging an original puppet show sparked tremendous enthusiasm, imagination and energy. By the end of one class period the students were already planning committees. Each was to work out its own technical problems, and experimentation and cutting corners on expenses were stressed.

The four students on the script committee collaborated on subject matter selected by the class. The plot concerned a boy studying for a history test. When he became confused and tired he fell asleep and dreamed that a genie came to take him to the places he had studied about. The script, in six scenes, called for 25 puppets and was titled "Oliver's Dream".

In scene one, he visited Troy, learned about the Trojan War and saw the great wooden horse of the Greeks. In



Rehearsal goes on while building committee finishes work. On stage (top of page) are Laocoön, Trojans, wooden horse.



To design sets for six scenes, scenery committee has to research widely separated parts of world. Photo at right shows three stages of making puppet head. Below, puppets are furnished with features, shellac, hair styles, dress.



It fell to Sylvia to create the genie puppet who made the whole story possible by taking Oliver all through history.

China in the second scene he saw Confucius in a comical scene becoming inspired to write the Golden Rule. In Rome he watched the great chariot race between Ben-Hur and Messala. In London he watched Shakespeare directing a comical scene in "Taming of the Shrew" and in Paris he saw the can-can and heard some poetry. Finally home again. Oliver awakens to remember his history all right but wondering how he can convince his teacher that in order to learn French history he had to study the can-can!

The boys on the building committee built a six-foot high theater from large cardboard boxes. Its stage lights were Christmas tree lights set into a copper sheet for insulation. The curtains pulled back by a string that was sewed through the material. The scenery was placed on a separate stand behind the stage. They named their construction the "Very Little Theater".

The puppet committee experimented with different methods until they found exactly what they wanted. Then the rest of the class made puppets according to the committee's plans. They used burned-out school light bulbs that were

six inches high and four inches across. After completely coating the bulbs with newspaper strips and wheat paste, they mixed sawdust and wheat paste to a clay consistency to build up the features. This stage allowed for much individual creativity. Some students accentuated eyebrows, some made odd noses, chins, eyes, beards, etc. When the features were dry, the students sandpapered them smooth for tempera painting.

Colors were chosen to blend with the particular stage settings in which the puppets were to be used. To keep the puppets from looking like real people, blues, greens, yellows, pinks, etc., were used for faces and complementary or blending colors for features and hair. The puppets were protected with a final coat of shellac. The last step was gluing on colored wool for individual hair styles.

The scenery committee designed each set on 2x4-foot heavy cardboard. They used a different monochromatic color scheme for each set with black for accents. This committee had to do considerable research to create the correct background for each place and time in history. The props committee made props from cardboard, helped with sound effects and filled in on any other committee that needed help.

The puppet show gave everyone a lot of fun in class and out of class. The students made their own costumes at home and all the parents were generous with help. After four performances in school assemblies, we climaxed four months' work with a presentation of the puppet show over a local television station. ■



Puppet at left is Chinese; at right, Confucius himself. School assemblies, parents mirror children's satisfaction with their puppet show. It was finally shown on local TV.

To provide an authentic can-can for Oliver to study in France, many problems had to be solved, not least of which was the hiding of many fingers while working the high steppers. Finally, two fingers of one white-gloved hand were used.



# A Plan for a Simple Puppet Stage

Chances for children's dramatics often are lost for lack of a stage. Here is one that's collapsible and convertible and they can rig it themselves.

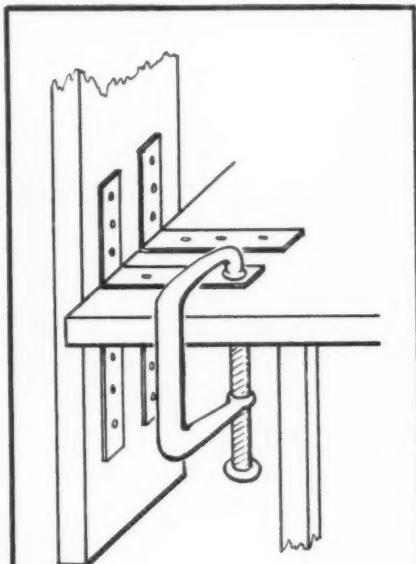
By ANN GAYLORD

Art Teacher  
Spring Lane School  
Pittsburgh, Pa.

Through trial, error and experimentation over the past few years my students and I have evolved a simple economical puppet stage which can be adapted for use on any art room table. It can be quickly set up by the students and just as quickly taken down.

The basic stage frame consists of two upright 1x8-inch planks, one at each end of the table. Four angle brackets are attached to each plank—two above the table and two directly in line a table-thickness below. "C"-clamps are used to secure the brackets to the table. Although the stage was designed specifically for classroom use on a particular table, all that is required to adjust the angles for a table of a different thickness is a screwdriver. We have had to make such adjustments for special programs.

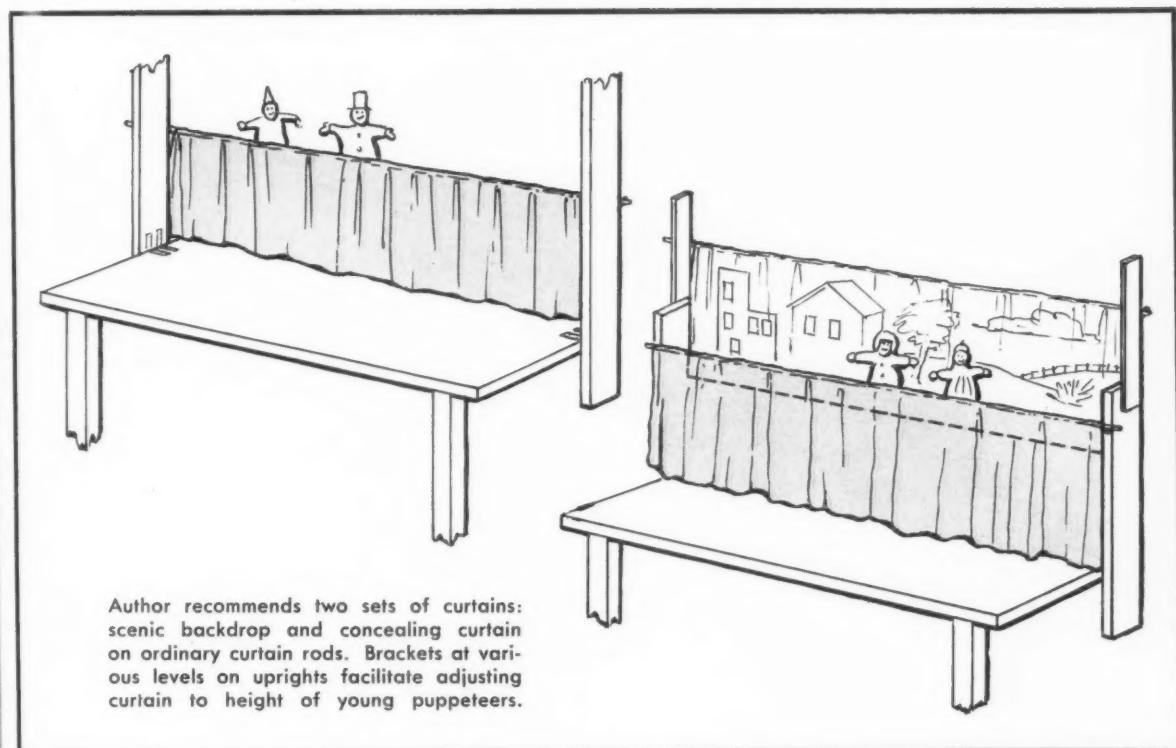
We have two sets of curtains for the stage: a scenic curtain and a concealing curtain. Inexpensive curtain rods support them and by placing curtain rod brackets at various levels on the planks the curtain height can be adjusted to the height of the student puppeteers. Brown wrapping paper taped to the edge of the table conceals their feet. The advantages of this type of stage are many. It requires very little storage space; it can be transported easily; and stage dimension alterations and curtain changes are easily made. Above all, assistance is plentiful, for a position on the stage committee is a very coveted job!



Angle irons held by C-clamps support 1x8-inch uprights, one on either side of table. Angle irons can be easily moved to adjust to table top of different thickness.



Camouflaging curtain hides second-graders in action while brown wrapping paper taped to front of table hides their feet.



Author recommends two sets of curtains: scenic backdrop and concealing curtain on ordinary curtain rods. Brackets at various levels on uprights facilitate adjusting curtain to height of young puppeteers.



SILVER PIN—Nancy Ensign



THE YOUNG ARTIST  
FOR YOUR BULLETIN BOARD

Last year when I first worked with metals, I was fascinated by their endless possibilities. Some time later I experimented further with melting, pounding and shaping copper and silver pieces.

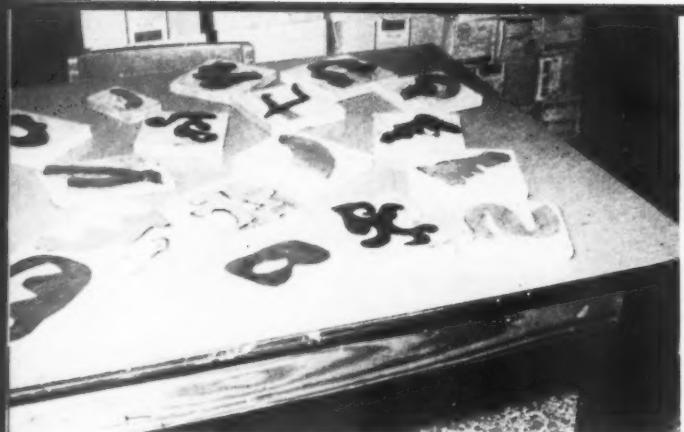
The piece of jewelry pictured here was an outgrowth of these experiments. I began this project by making sketches of various forms from nature which I thought might suggest an interesting idea for jewelry. I became interested in bird forms and by simplifying and exaggerating certain areas I found new forms and shapes which pleased me. I didn't want the design to be so realistic that it would look more like *bird* than *jewelry*.

After I discovered shapes that I liked, I began developing the idea in silver. The areas of texture were created through experimentation with melted metals. These areas were developed in the piece for contrast of surface color values as well as for textural interest.

When construction of the pin was finished I worked for careful control of highlights and darks, particularly along the edges. I felt that it was the finishing that brought out the beauty of the piece. At this stage I began to understand that good designing of shapes and forms depends on sound craftsmanship.

*Nancy Ensign*

Grade 10  
University High School  
Illinois State Normal University  
Normal, Illinois



Once the design is chosen, it is traced on rubber from an old innertube. The innertube designs are glued down to a piece of plywood or block of wood that has been cut to size.



Steve selected the design he wanted translated into an all-over pattern. He is shown repeating his innertube pattern over and over again in variety of bright, contrasting colors.

## A few cents a yard . . .



At last the finished product can be admired. The enthusiastic students eagerly await the reaction of Dr. Hurt, school principal, as he is presented with block-printed fabric to be used for curtains in his office—and it seems most favorable!



She finds a touch of the unusual adds interest, as she places an ordinary block of wood rolled with ink in a corner of her fabric to give variety to border design.

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ors.

**T**HE common cloth that grows in southern fields

**■** becomes miraculous in hands of young designers.

#### B. DORTHE M. CHILCUTT

Art Teacher  
Memorial Junior High School  
Key West, Florida

Junior high students approach the idea of designing fabric with enthusiastic anticipation. When the activity came up at Memorial Junior High School in Key West, some of the boys and girls wanted to make block prints and others wanted to use batik. The latter—painting the design with wax and dipping the cloth in various dye baths—is serious business and its challenge is bound to stimulate students of this age.

Regardless of the procedure to be used, first we needed our designs—rhythmic, free designs, suitable for textile decoration. As a stimulus for the creation of such designs, music is unequalled. Thus, as the students listened to music, they made pages and pages of free brush designs on newsprint. Each student selected one he liked to be translated into an allover pattern. When a pleasing arrangement had been reached on paper, the designs were painted with one or two color combinations. In this manner the boys and girls could visualize how the pattern would look when applied to fabric. The student block-printer traced his pattern motif on rubber from an old innertube, cut it out and glued it to a piece of plywood or block of wood that he had previously cut and sanded. Block printing of the design on cloth could now begin. In some instances, along with the free form design printing, ink was rolled on an ordinary block of wood and stamped on cloth for background color effects. Place mats, curtains for our principal's office and dress material were made by this method.

OCTOBER, 1961

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Tony concentrates intently on cutting a tagboard pattern from a tracing of one of his free brush designs.



Tony paints with hot wax the areas that are to be retained white. Below, boys prepare dye bath by boiling dye for five minutes, then pouring into water in sink through nylon hose stretched over top of the kettle.





Succession of dye baths must be planned from light to dark. Whole cloth is dipped first in lightest color, then areas to be retained that color are saturated with wax.



Wax is removed first by rubbing out hardened excess between hands, then pressing the cloth between several layers of newspapers with a hot iron as demonstrated by Steve.



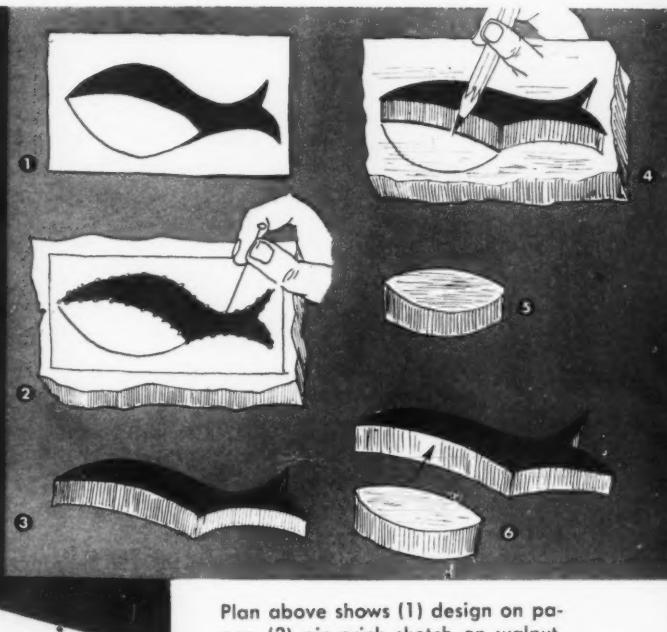
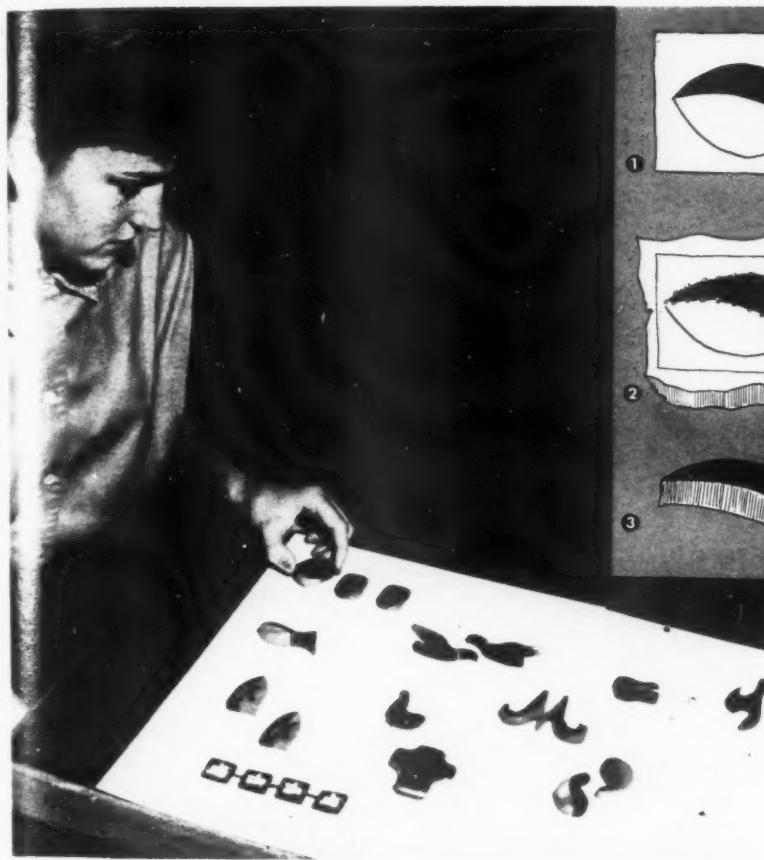
Making batiks was a little more complicated. When an arrangement of the motif had been decided on, it was traced on the cloth over and over again until the whole piece was covered. Colors to be used were selected and the succession of dye baths planned.

Areas of cloth to be retained white (its original color) were painted with wax and the cloth was dipped into the lightest color. That color was then waxed to make it impervious to the next dye bath. The procedure goes on until the cloth is entirely covered with wax and has been dipped in all the dye baths from light to dark. The wax is removed by first rubbing out the hardened excess between the hands, then pressing the cloth between several layers of newspaper with a hot iron. When most of the wax is out, the cloth is dipped in white gasoline to remove all that remains. (This process is carried on out of doors!)

So successful were the fabric designs that a demonstration of all the processes involved was staged as an active art exhibit at our County Fair. Our students thus felt the appreciation of the community for their art work as well as their own satisfaction in the successful completion of an interesting art process.

Color to be retained is waxed and cloth goes into next darkest color. Procedure goes on till cloth has been dipped in at least four or five dye baths and is almost wholly wax covered.

# Baubles, Bangles and Beads—of WOOD!



Plan above shows (1) design on paper, (2) pin-prick sketch on walnut, (3) walnut cut-out, (4) tracing on primavera, (5) primavera cut-out, (6) contrasting pieces ready to be glued.

By **WILLIAM LUFT**

Crafts Instructor, Novato High School  
Novato, California

If you are plagued by the mundane problem of a shoestring budget, take heart! Look around you for scrap materials. With the idea of creating jewelry from wood I invaded the industrial arts shop where the instructor happily surrendered wood scraps.

We selected two different kinds of wood for the jewelry: walnut for dark wood and primavera for light. Our first step was to make a design of the finished product on newsprint paper. This required some diligent effort since the first design was not always the acceptable one. Students were encouraged to keep the design compatible to the peculiar qualities of wood.

The finished drawing was done in black and white, black areas denoting walnut and white areas the primavera to show the juxtaposition of the wood in the finished piece. The design (including the portion which would eventually be done on primavera) was traced onto a scrap of walnut with carbon paper or by making a series of pin pricks on the wood surface and connecting them with a pencil line. With the Moto-Shop jig-saw, the entire design was cut out of the wood and the walnut portion separated from the area

to be done in primavera. All the wood pieces were placed on a piece of scrap primavera in the designed shape. The portion of the jewelry designed for primavera wood was traced onto the scrap block and cut out.

The walnut and primavera wood pieces were then glued together to form the design. Occasionally it was necessary to sand the pieces to insure a good fit. One of the students discovered that spaces between pieces could be filled satisfactorily with a mixture of sawdust and glue.

The jewelry was allowed to dry overnight and the next day was shaped with a Surform rasp and sanded to round the edges or create depressions. Linseed oil was applied to draw out the rich color of the walnut and primavera and finally the surface was treated with a coat of redwood finish. At this point some of the students enhanced their designs by adding bits of copper and bleached bone.

The spirit of enthusiasm that greeted the introduction of this activity prevailed throughout. As each student finished a unique piece of wood jewelry, he gained knowledge of tools and materials that strengthened his attitude toward his individual abilities.

# PROFESSIONALLY SPEAKING . . .

By ALEX L. PICKENS

Associate Professor of Art Education  
University of Georgia, Athens

■ Looking ahead to a twelve month school? In telling how his firm designed what he believes to be Virginia's "first fully air-conditioned high school building with a central plant" **Charles E. Wilkerson**, partner in the Richmond architectural firm of Walford and Wright, listed the advantages of air conditioning:

- (1) The possibility of an advantageous first cost.
- (2) The use of the building for summer school and for twelve months of school.
- (3) Better environment for the physical comfort and for the control of illumination for audio-visual programs in classrooms.
- (4) The possibility of favorable maintenance and operating costs.

Mr. Wilkerson said that the question now to be raised is this: "Is a break-through coming so far as air-conditioned schools are concerned?" And for school administrators, "What do we do with all the old buildings should new buildings be so equipped?"

Continuing changes in the education program will make longer school terms necessary and these longer terms will make air conditioning "highly desirable," according to Mr. Wilkerson.

■ Many school systems give principals an opportunity to help select new teachers but the school system that gives its teachers a chance to help pick principals is a rarity. Wellesley, Massachusetts, does it, and with excellent results, reports Superintendent **John Chaffer**. During the last four years a teacher committee has worked with the administration in selecting six new principals. When there's a vacancy, a representative group of three teachers (from the school involved) is appointed. The committee meets to study the qualities they feel a new principal should have, then joins members of an administrative committee in the screening and selection process.

When the list of candidates is narrowed down to half a dozen or so finalists, the teacher group reviews the qualifications of each, then takes part in the actual interviews with the prospective principals. Final selection is made by vote of the administrative staff and the teacher group, each person having an equal vote.

Mr. Chaffer feels that the practice pays off in a "smoother, easier orientation for the new principal and his faculty." Teachers and successful applicants have enthusiastically endorsed the plan.

■ At what age should children start learning a foreign language? A recent UNESCO publication includes a report by a group of educators from A. I. Herzen Pedagogical Institute of Leningrad which states that children five or six years old have no difficulty in assimilating phonetics and syntax and can learn a second lan-

guage quicker and retain their knowledge longer than children aged 11 or 12.

For several years nursery school teachers and foreign language professors from the Institute have been carrying out an experiment in language teaching among the pupils in the middle and upper groups at three of Leningrad's kindergartens. During three half-hour periods each week, activities such as movement games, lotto, etc., are conducted in a foreign language.

Results are encouraging but a number of problems remain to be solved before the system can be more widely applied: the influence of learning a foreign language on the child's general development and on the mother tongue; the number of words that children can assimilate during a period; and methods to be employed to avoid fatigue.

■ Indiana high school students who excel in French, German or Spanish will have a chance to study in France, Germany and Mexico as a result of a \$200,000 grant given Indiana University by the Carnegie Corporation. Beginning next summer, the University plans to send approximately 80 outstanding high school students abroad for summer study no later than the summer following their junior year. Students will be chosen, however, only from schools that offer four years of language instruction. The project is intended to encourage more students, especially those college-bound, to study at least one foreign language thoroughly in high school.

■ The latest Census Bureau report shows that U. S. school age population increased by 50 percent in the last decade while total population went up only 18 percent.

■ Brunswick Corporation, manufacturer of classroom furniture, is exhibiting its "ideal classroom" at the Turin Centenary Exhibition, being held to mark the centenary of the unification of Italy. Open until October 31, the exhibit stresses educational use of television and modern classroom design and equipment.

■ The Council on Student Travel in New York reports that it handled overseas trips for about 12,000 students and teachers this summer compared to 10,000 last year. The Council, which conducts extensive orientation programs aboard ship, assisted 93 non-profit educational and religious organizations which send people to other countries. Travel to Africa and Asia commanded special interest this past summer, Council officials report.

■ A credit course in the "new biology", jointly sponsored by the Learning Resources Institute and the Columbia Broadcasting

*(continued on page 45)*



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BAILEY FILMS, INC., 6509 DE LONGPRE AVENUE



HOLLYWOOD 28, CALIFORNIA

BAILEY FILMS PRESENTS ADVENTURES IN CREATIVITY  
SELECTED ART FILMS FOR ALL GRADE LEVELS

**MOTIVATION AND APPRECIATION**

● **DISCOVERING SCULPTURE.** A unique study in art inspiration, told from the point of view of a small boy who, with his brother, discovers wonderful experiences in creativity. This intriguing film motivates primary children to observe natural materials around them, to use their hands and their imaginations to build things of all shapes, and to enjoy seeing the results. Produced by John Waddell, Arizona State University. 10 min., B&W: Rental \$4.00, Sale \$60.00.

**UNDERSTANDING MODERN ART SERIES.** These four films were produced by Wayne Thiebaud, Art Instructor, University of California at Davis. Using an approach that is direct and informative, the films present concise explanations of the unique qualities of these modern art styles. Basic procedures in the construction of each kind of painting are covered step by step.

● **CUBISM (JSC).** An uncomplicated series of explanations easily clarifies this kind of painting. These cubist tendencies are explained: multiple viewpoints; illusion of transparency; flat or decorative space; movement by repetition of design; interpretation of forms. A summing up, step by step, adds assurance that viewers will go away with a good understanding of what they have seen. 6 min., Color: Rental \$3.00, Sale \$70.00.

● **IMPRESSIONISM (JSC).** Inspiring paintings, used with the cooperation of the country's top art museums, serve as examples of this kind of painting. Basic characteristics explained are: simplification of form by comparative analysis; texture and heavily painted surfaces; generalization of objects; broken color techniques. The film presents a concise and clear explanation of the unique qualities of Impressionism. 7 min., Color: Rental \$3.00, Sale \$70.00.

● **NON-OBJECTIVE ART (JSC).** Clearly establishes what this style is and how it differs from other types of painting. Attention is directed to non-objective things in nature, and these steps are followed in

investigating: basic elements (line, shape, color); uses of non-objective art in industrial design; unique interests of the creative painter; outstanding examples of noted painters. 8 min., Color: Rental \$3.00, Sale \$70.00.

● **EXPRESSIONISM (JSC).** Newest of the series! Almost all paintings of this style attempt to show some kind of dynamic movement. The painter with a solid background in drawing is enabled to take liberties with conventional proportion as a means of emphasizing certain aspects. The film shows how expressionistic patterns are powerfully designed to give an almost glaring directness. 7 min., Color: Rental \$3.00, Sale \$70.00.

● **EXPERIENCING ART.** Use these films to inspire your students to see, to feel, and to do! Help them learn what to look for and how to interpret what they find. These are appreciation-motivation films, produced by Paul Burnford in collaboration with Virginia Purcell, Chapman College, California.

● **ART IN OUR WORLD (JSC).** The artist's reaction to the world is one of seeing, not merely looking. This film is excellent for use in preparing a trip to an art museum; it serves to remind the viewer that commercial art and industrial design make life more aesthetically pleasing; and it may inspire him to try to construct, carve, paint, or model forms in nature by expressing his interpretation of them. 11 min., Color: Rental \$5.00, Sale \$110.00.

● **ARTIST AND NATURE (JSC).** By directing attention to the way a creative artist sees and interprets his environment, this film seeks to stimulate original thinking and creativity on the part of the student, to help him become aware of the opportunities all around him for enjoying art, and to inspire him to search for experiences which will aid him in understanding and using art in everyday living. 11 min., Color: Rental \$5.00, Sale \$110.00.



BAILEY FILMS, INC., 6509 GPRE

## EXPERIMENTING WITH MATERIALS AND TECHNIQUES

**EXPLORING ART SERIES.** A series designed to give elementary and secondary students, teachers, art supervisors, and artists some ideas for experimentation in several exciting and creative processes. The films are simple enough to be shown in elementary classrooms and challenging enough to inspire the advanced student. Produced by Frank Bach and Reino Randall, Central Washington College of Education.

● **CRAYON RESIST (EJSC).** This film shows designs created by varied uses of wax crayons and rubber cement, both of which act as a resist to water color or tempera washes. Two college students first demonstrate the medium, then a number of grade school children use the materials. These examples show the adaptability of crayon resist in creating beautiful and striking designs. 5 min., Color: Rental \$3.00, Sale \$60.00.

● **TORN PAPER (EJSC).** A new and unique kind of art expression is demonstrated in this film. First using newspaper as practice material, and then working with sheets of colored paper, students are shown tearing out a variety of shapes, figures, and designs. These "torn paper" forms are then pasted on a paper background to form clever and unusual pictures. 5 min., Color: Rental \$3.00, Sale \$60.00.



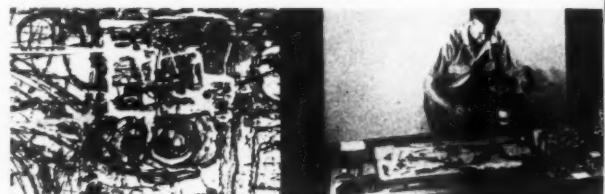
● **MONOTYPE PRINTS (EJSC).** Here is a completely different approach to simple print making. Designs are drawn on glass with household cement. After this dries, paint is spread over the surface with a brush or brayer. Paper is then smoothed over the design and the finished print removed. Many variations in the use of the materials are demonstrated by adults and children. 5 min., Color: Rental \$3.00, Sale \$60.00.

**COMPOSITION.** Here are two fascinating films which give direct answers to problems in painting and drawing. Conceived and executed by Wayne Thiebaud, University of California at Davis, they reflect study techniques developed from years of classroom experience.

● **SPACE (EJSC).** Demonstrates by use of animated drawings the five most effective ways of representing space — size differences, vanishing points, color, overlapping, and space by exaggeration. Imparts ideas that the average student can understand and use effectively. First prize, California State Fair art film festival. 10 min., Color: Rental \$5.00, Sale \$110.00.

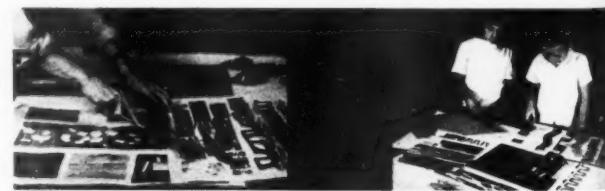
● **DESIGN (EJSC).** Offers a simple, non-technical formula for basic design through the use of animated drawings. Shows how to make flat surfaces interesting and effective through the application of basic shapes, combining basic shapes, repeating shapes, stylization, exaggeration, and distortion. 11 min., Color: Rental \$5.00, Sale \$110.00.

● **EXPLORING IN PAINT (JSC).** An introduction to non-objective painting. The artist begins with a flat surface and a wide assortment of pigments, materials, and tools; then builds layer upon layer, calling to service thick and thin brushes, steel wool, tin foil, medicine droppers, and sometimes pouring and mixing paints directly on the canvas. Although planning in the first stages is evident, flexibility is the key unlocking the artist's creative resources. Demonstrated by Webster Anderson, Los Angeles City College. Produced by James Love. 11 min., Color: Rental \$5.00, Sale \$110.00.



● **MAKE A MOBILE (JSC).** Abstract moving design is an exciting game for anyone old enough to use simple tools. This film shows what can be done with these materials: wire, thread, sheet aluminum, a discarded towel rack, a sponge, colored toothpicks, and a ping pong ball. Stimulates student imagination and creative abilities. Demonstrated by Webster Anderson, Los Angeles City College. Produced by James Love. 11 min., Color: Rental \$5.00, Sale \$110.00.

● **PRINT WITH A BRAYER (EJSC).** An art film that explores many possibilities of making creative prints with a gelatin brayer. Useful in classes on all grade levels, this simple technique can be varied to make decorative and practical prints, including book jackets, place mats, wrapping paper, greeting cards, and fabrics. This stimulating process will provide means for experimentation and the discovery of many original designs. Produced by Reino Randall, Central Washington College. 8 min., Color: Rental \$4.00, Sale \$75.00.



### FILM GRADE LEVEL KEY:

(P) primary (K-3)  
(E) elementary (4-6)

(J) junior high (7-9)  
(S) senior high (10-12)  
(C) college and adult

ALL RENTAL RATES ARE FOR ONE TO THREE DAYS OF USE.  
WEEKLY RATE 50% EXTRA.

# 5509 PRE AVENUE HOLLYWOOD 28, CALIFORNIA

## EXPERIMENTING WITH MATERIALS AND TECHNIQUES

**CREATIVE CRAFT SERIES.** These five craft films were produced to encourage experimentation and growth through available resource materials. They are designed to meet the needs of teachers in bringing worthwhile creative activities to the classroom at little or no cost. In each film the audience is challenged to use self-expression, but guidance is given to the student in ways of approach. Produced by Mrs. Ruby Niebauer, Department of Education, University of Wisconsin.

● **HOW TO MAKE A LINOLEUM BLOCK PRINT (JSC).** Introduces the use of block printing for Christmas cards, home furnishings, and clothing. A block-printed Christmas card is made, showing the planning, transferring, cutting, and printing of a mounted linoleum block. Possibilities for using unmounted linoleum are also shown. Several methods of printing both types are demonstrated. 13 min., Color: Rental \$6.00, Sale \$130.00.

● **HOW TO MAKE A MASK (EJSC).** The four elementary steps in making a mask are demonstrated: shaping the mold, making the papier mache mask over the mold, removing the mask, painting and decorating it. Unique facial expressions may be achieved by using coils, depressions, and color. Shellacking processes and the use of yarn, feathers, or corks for hair, and buttons for eyes, are set forth. 11 min., Color: Rental \$5.00, Sale \$110.00.

● **HOW TO MAKE A PUPPET (EJSC).** Shows the construction of the head and hands of the puppet from plasticine, application of papier mache, painting, designing the costumes, sewing, and controlling the puppet from a stage. While several kinds of puppets are shown, the audience is challenged to find original ideas for creating puppets to fit particular needs. 12 min., Color: Rental \$5.00, Sale \$120.00.

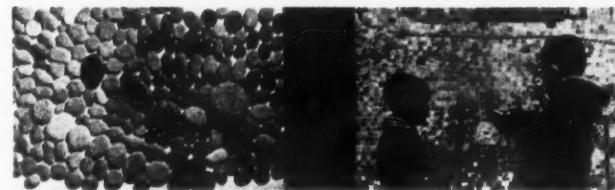


● **HOW TO MAKE POTATO PRINTS (PE).** First graders open this film by reviewing the simple steps involved in making potato prints. A sixth grade student demonstrates how to cut a potato for printing a booklet cover. Safe work habits are stressed. A fifth grade student shows how to use various tools for cutting and different papers to achieve texture, form, and color. A fourth grader introduces a variety of prints made by using other vegetables. 12 min., Color: Rental \$5.00, Sale \$120.00.



● **HOW TO MAKE PAPIER MACHE ANIMALS (EJSC).** Here is a film which gives a simple approach to making papier mache animals by using a sub-structure of crushed paper and string. Paper strips are pasted over the form and then painted, decorated, and shellacked. Many uses for animals are reviewed, such as displays, mobiles, table decorations, carnivals, and toys. 12 min., Color: Rental \$5.00, Sale \$120.00.

● **MOSAICS FOR SCHOOLS (ECA).** Ways of making simple mosaics are explained and demonstrated, then we see how a mosaic mural was created by children in an elementary school. The film emphasizes the importance of planning and organization before actual work begins; stresses the individual and his contribution to a group project; interprets subject matter and suggests sources for ideas; and shows the effective use and display of mosaics. Produced by Frank Bach and Reino Randall, Central Washington College of Education. 10 min., Color: Rental \$6.00, Sale \$120.00.



● **GRAPHIC ARTS FILMS.** Three fine subjects created by Robert Brown of Glendale College, California. Mr. Brown is a teacher and practicing artist whose serigraphs have attracted wide recognition. These films present in detail the steps he follows in designing and executing silk screen prints.

● **SILK SCREEN TEXTILE PRINTING (JSC).** Silk screen printing in the classroom or at home can be an enjoyable experience and rewarding in its production. This demonstration begins with the selection of a design for a dress material, then shows how the design is translated into a silk screen stencil and printed on the textile. Shows use of the swivel stencil knife, lacquer film, lithographer's crayon, liquid tusche, and registration board. Suggests use of this printing method for Christmas cards, place mats, and other materials. 11 min., Color: Rental \$5.00, Sale \$110.00.

● **POSTER MAKING: DESIGN AND TECHNIQUE (JSC).** Poster layout, lettering, tracing, cutting, transfer, stenciling, and painting are manually demonstrated. The importance of correct techniques in the use of chisel-edge, stencil, and small brushes are shown. The eye-catching rewards of clarity, color contrast, effective layout, bold lettering, measurement, and optical spacing are stressed. 10 min., Color: Rental \$5.00, Sale \$100.00.

● **POSTER MAKING: PRINTING BY SILK SCREEN (JSC).** A step-by-step presentation of the process involved in silk screen printing. Every detail, from the design through the mounting of silk on the frame, taping, preliminary line drawing, paint mixing, paint feeding, using the squeegee, dissolving paint, and the photographic technique for lettering to produce three-color posters is painstakingly treated. 15 min., Color: Rental \$6.00, Sale \$150.00.



## ART EDUCATION

**ART EDUCATION.** These presentations are intended for teachers, although **Bulletin Boards** can be shown also to students, if desired. Produced at Central Washington College of Education, Ellensburg, the films provide guidance and practical knowledge applicable on all grade levels.

**● CHILDREN ARE CREATIVE (C).** Demonstrates that the job of the teacher is to help stimulate and develop the creativity of a child, not by directing him in everything he does, but by providing a suitable environment to stimulate his imagination, increasing his observation, and introducing new techniques and ideas to him. This is a cleverly animated film with a humorous approach to a very basic concept in art education today. 10 min., Color: Rental \$5.00, Sale \$10.00.

**● BULLETIN BOARDS: AN EFFECTIVE TEACHING DEVICE (EJC).** This film shows how bulletin boards can be made to function as an effective and artistic educational tool. Background materials, lettering tools, fastening devices, and illustrations are discussed. Three-

dimensional effects are explained. The film takes the viewer into a classroom where children and teacher are discussing and planning a bulletin board. Written and photographed by Reino Randall. 11 min., Color: Rental \$5.00, Sale \$110.00.

## HOW TO GET THESE FILMS

**TO BUY PRINTS** order directly from BAILEY FILMS, Inc. Preview prints are available to those interested in purchasing.

**TO RENT PRINTS** inquire at your local film library or write to your nearest university extension division. Ask your audio-visual director to purchase prints so you can use them frequently without further charge. Rental prints may also be ordered directly from BAILEY FILMS, Inc.

tear off form below.

### PLEASE SEND THE FOLLOWING TITLES FOR:

Titles	1st Choice Date	2nd Choice
<input type="radio"/> ART IN OUR WORLD		
<input type="radio"/> ARTIST AND NATURE		
<input type="radio"/> BULLETIN BOARDS: AN EFFECTIVE TEACHING DEVICE		
<input type="radio"/> CHILDREN ARE CREATIVE		
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<input type="radio"/> EXPLORING IN PAINT		
<input type="radio"/> EXPRESSIONISM		
<input type="radio"/> HOW TO MAKE A LINOLEUM BLOCK PRINT		
<input type="radio"/> HOW TO MAKE A MASK		
<input type="radio"/> HOW TO MAKE A PUPPET		

Send films to:

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preview/purchase

Titles	1st Choice Date	2nd Choice
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<input type="radio"/> HOW TO MAKE POTATO PRINTS		
<input type="radio"/> MAKE A MOBILE		
<input type="radio"/> MONOTYPE PRINTS		
<input type="radio"/> MOSAICS FOR SCHOOLS		
<input type="radio"/> NON-OBJECTIVE ART		
<input type="radio"/> POSTER MAKING: DESIGN AND TECHNIQUE		
<input type="radio"/> POSTER MAKING: PRINTING BY SILK SCREEN		
<input type="radio"/> PRINT WITH A BRAYER		
<input type="radio"/> SILK SCREEN TEXTILE PRINTING		
<input type="radio"/> SPACE		
<input type="radio"/> TORN PAPER		

ALL DATES will be confirmed immediately.

RENTAL INVOICES will be sent when films are shipped. A fee of 40¢ to cover postage-insurance handling is added to each invoice.

BAILEY FILMS, INC., 6509 DE LONGPRE AVENUE



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# PALIMONIUM'S to the land of HOOPALASH



## TRIP

MURALS  
ARTS AND ACTIVITIES  
OCTOBER, 1961

By ROSE-MARIE MEATH

Art Consultant  
Park Ridge, Illinois, Public Schools  
Edward Reasor, Art Supervisor  
Photographs by Ruth Duncan

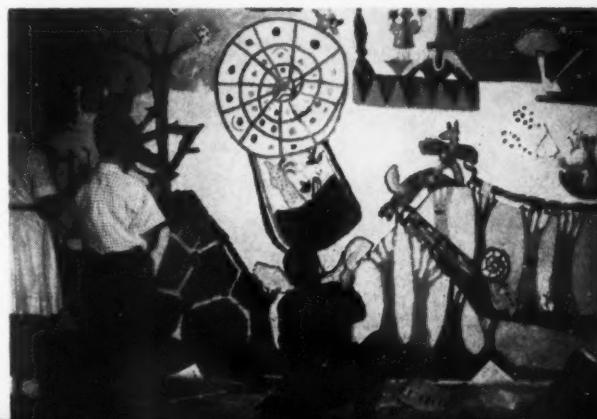
The newly designated art room in the basement of Roosevelt Elementary School delighted us—freshly painted sea-green walls, cabinets bursting with inspiring scrap materials and staple supplies, enthusiastic child artists and one art consultant (the one with paint on her hands and scissors in her pocket) and plenty of scavenged or hand-me-down tables and chairs. The north wall presented 16x7 feet of clear plaster that seemed to cry out for the exuberant color of children's painting. A mural, of course. Encouraged by Edward Reasor, art supervisor, and Principal Glenn Duncan, we began on an enterprise of the creative dimensions always encouraged in our city. Mr. Reasor, whose pet project was about to be realized, gave me three bulging file folders of clippings: reproductions of famous artists' murals (from Benton to Miro) and articles describing many methods of wall beautification. When several interested teachers and students had gone through these with me, we decided that our mural should illustrate an original story—all belonging completely to Roosevelt children. Our story would start with a fanciful name. We knew primary children could design a word picture best of all, so a combined grades one and two class was introduced to an old game: creative story rounds. It started "Once upon a time" and each child added a sentence or two, his neighbor taking it up as best he could, only to relinquish the story line to another until ". . . they lived happily ever after."

The strange little creature who magically appeared in our story was Palimonium—a lovely set of rolling syllables for a seven-year-old. Among many splendid adventures, Palimonium met a wonderful timid creature from the land of Hoopalash. Completely spontaneous, the story was thrilling for its creators and an inspirational mural subject.



Mural will be permanent part of wall in art room, needs and gets Principal Glenn Duncan's O. K.

Materials and labor as well as original story for mural wholly belong to Roosevelt children.





Mural medium—shellac combined with powdered tempera—produces brilliant lasting colors. Each student painter is responsible for his materials and brushes. Above, fifth-grader returns to cartoon to check painting detail.



The classroom teachers were advised of our plans and our subject, "Palimonium's Strange Trip to the Land of Hoopalash". They were asked to motivate illustration of the subject using only the questions: Who is he? How did he travel? What did he meet on the way? Who else? Why did he go there? How long did it take? What does Hoopalash look like? Who lives there? What else?

The drawings in pencil, colored pencil, crayon, chalk, water color, tempera and various combinations, were heaped in room bundles. Many were accompanied by creative stories and explanations, some in first grade manuscript, one in the language of Hoopalash. Every child (about 600) in the school submitted at least one drawing, each with his very own idea of who, where and what happened. The fascinating discoveries by adults in the realms of prehistoric life and contemplated life in space influenced many imaginations. Palimonium ranged from a strange little green man to a fanciful Chimera; Hoopalash varied from an outer space planet inhabited by rockets and multi-armed plants to a fairy-tale land of upside-downs. Palimonium's adventures were weird, fantastic and mysterious, frustrating and humorous—all original.

After studying all the sketches, sorting and choosing, we decided on a composition of many children's ideas, a airplane view of Palimonium's entire journey. One Monday after a week end's work the art consultant had a scale drawing of the mural composed of 50 children's ideas. It pictured Palimonium seven times in different sequences of his journey, finally arriving in Hoopalash, a 22nd Century dwelling place. The main character was an enchantingly drawn imp-like person with turquoise antennae, riding on a red-spotted mount with two tails, the design of a first



Students mix painting medium to tempera consistency in disposable wax dairy containers and aluminum frozen food pans. Solvent in alcohol, paint will keep if covered or if it gets thick shellac will thin it. Right, little Michele Gaff, who drew Palmonium, studies mural version.



grader that immediately won our hearts. The exact colors of this and the other ideas were used faithfully, incorporating the sea-green colored wall for much of the background. When we were ready to square the wall in preparation for enlarging the scale drawing, Mr. Duncan suggested we use the school's opaque projector. It was perfect for our purpose. In two hours, two fifth-grade girls sketched the enlarged cartoon projected on the wall in six 4x5-foot sections.

Mr. Duncan, the classroom teachers and I agreed that a group of interested youngsters in grades four, five and six would be scheduled to paint. The teachers chose their representatives and arranged times at which they could be spared from regular classroom work. One general meeting of these children was held. Brief instructions gave them responsibility for all paint mixing, matching to the original drawing, painting and cleanup.

The students were to rely on their own judgment in all phases of the project, but three sources were made available for research into color and construction of a particular part in the following order:

- (1) The cartoon of the mural, each part corresponding to its counterpart on the wall by number.
- (2) The original drawing also corresponding by number, to be handled as carefully as a butterfly's wing.
- (3) The art consultant.

The children took personal pride in the painting of each part especially if it was their own idea. They undertook only as much as they could finish in that period. Usually representatives of two or three classrooms painted at the same hour, with sixth-graders in charge. Work often went on completely without adult supervision. This kind of

freedom was a gratifying experiment in elementary independence. About 100 students participated for varied lengths of time. Their dedicated industry completed the mural in about 20 school hours.

For the medium, shellac was combined with powdered tempera with excellent results. The mixture produced brilliant opaque hues with excellent pigment combination possibilities and ready solvency in alcohol. The paint was mixed to tempera consistency in disposable wax dairy containers and aluminum frozen food pans. We found that quantities of paint could be kept many days if covered with plastic sheeting and that thickened paint could be thinned with shellac. Each painter was responsible for putting used brushes in a can filled with alcohol and a sixth-grader from each painting period was chosen to wash the brushes in detergent and warm water.

We had many visitors: administrators, teachers and children by roomfuls and by ones and twos on various requested (and contrived) missions. All were welcomed and some recruited. Much interest arose both in the mechanics of our project and in the quality of design organization in form and color. Many children studied the mural critically as an extension of their painting analysis and appreciation lessons. All are very proud of their own and their fellow students' work.

We feel this was a meaningful art activity: an independent responsibility for those talented in art, a school-unifying challenge to all students in all grades; a successful child-inspired, child-initiated, child-accomplished experiment in school beautification. Our art room wall should be an exciting motivation for creativity for years—and then we'll paint over it and start again! ■

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## ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

Africa honors its sculptors. The sculptor is almost always treated as one of the village notables and is not required to participate in duties usually required or expected of others. What he has to say in the village council is considered of high importance. He is listened to with respect and admiration.

The African sculptor's tools are very simple. He uses a few adzes (a heavy chisel-like steel tool fastened at right angles to a wooden handle) and some simple knives. He polishes the wood with very rough leaves from a vine and then colors it in various ways. Usually the wood is blackened by burying it in mud for a few days. The parts that do not turn black are often touched up by means of certain leaves. If he wants some portions to be red he uses a vegetable dye. For whitening a fine white clay is used.

The African sculptor's material is usually a soft wood carved while still fresh and wet because dry wood is more difficult to carve and there is greater danger of cracking. A finished mask rarely shows cracks because no heartwood is used.

The African artist, especially the maker of masks, is believed to be in close contact with the supernatural. While working on a mask, he associates with no one and works in privacy.

What are masks used for? Primarily religious ceremonies. The mask is considered effective in influencing ancestors. The degree of influence depends primarily on the social prestige of its owner in the community. After his death the special qualities of the mask are still present and this makes the mask of even greater value to the family. The older the mask, the more potent and powerful it becomes.

Although some African masks are relatively realistic, many are quite abstract. A nose may be elongated or formed in a geometric design. Eyes may be enormous circles or thin slits. A mouth may be large and enhanced with many decorative lines, or it may be small with tight lips. The surface of the mask may be smooth or ridged with decorative lines. The imagination and ingenuity of the artist are given complete freedom to produce a mask as original and as unique as possible.

For a new mask to be successful—that is, to please the ancestors—it has to be as beautiful as possible. The artist is quite aware of his responsibility for carving a fine mask. While working on it, he is constantly thinking of how he can best succeed in making a beautiful mask, one that will please the ancestors.

The mask reproduced here was made in the Congo. It is 17½ inches high and painted red and white. Masks such as this were used in ceremonies connected with the death of the king and the appointment of a new one.

Mask (Kifwebe) from Congo (Leopoldville)

Basonge, 19th (?) Century

Painted wood, 17½ inches high

Reproduced through the courtesy of

The Museum of Primitive Art

New York City



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ITIES



## NO BUT'S ABOUT IT...

... palm leaf butts, if you can get them, provide entirely new carving experience for art students. *Phoenix canariensis* waste carves easily, takes glassy smooth finish

By MARION CRISSEY

Harwood Girls School  
Albuquerque, New Mexico

Shall we carve pine? Chinese elm? Cottonwood? No, too hard! Palm leaf nubbins or butts are just right—so soft and easily carved that we think surely it must be at the expense of a nice finished surface. But no, the waxed finish is smooth and gleaming as glass.

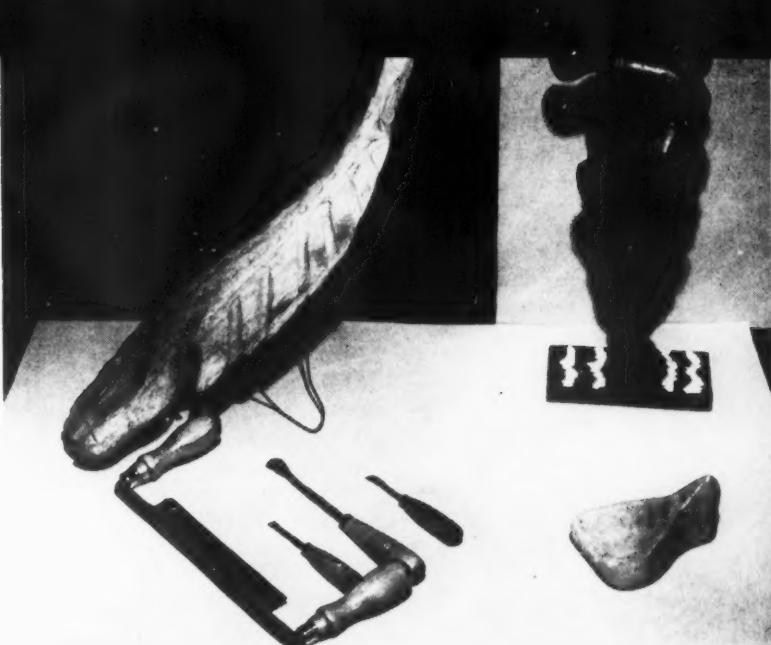
The palm leaf butt comes from several kinds of palms though all are not so large as that from the ornamental date palm, *Phoenix canariensis*. The nubbin or butt weighs about a pound which makes it fairly inexpensive to ship, especially since the item itself is a waste product.

A friend shipped the palm leaf butts to us from Redlands, Calif., and perhaps you have friends who



Girls demonstrate three stages of work: starting on new palm leaf butt, in-between stage of outlining, and finishing. Third girl is working on seahorse that appears above mounted.

OCTOBER, 1961



Seahorse is finished bright blue and green with thick white paint forming waves on base. Water fowl, left, grew directly from form of palm nubbin. In photo at left, bronze queen wears tinge of pink on lips and faint blue in eyes. Mouth of profile head resembles its designer's. Strong head at right needs only clear wax finish.

can do this for you. The nubbins can be easily packed in a large carton, tied with rope and cheaply shipped. In California at tree-pruning time large piles of dried leaves and the palm leaf butts accumulate along the highways. Also during big winds the butts blow down onto lawns. Palms grow all through the southern states so many teachers have this item readily available.

What form or personality does the butt suggest to the carver? Shall



it be turned up for a small base or in the opposite way for its broad stable base? Shall we lay it on its flat side for a whale with a large mouth or give it wire legs for a large water bird? Its obovate form suggests heads, front face or profile, scoops or rounded trays as well as various sturdy animal shapes. Tools and materials required in this activity are the same as for any wood carving, except that the palm leaf butts carve more easily and even a pocket knife may be used. A draw knife or linoleum knife is handy for the larger cuts but the main carving may be done with rasps of various sizes or small carving tools. (Sets are available for about \$6.00.) For finishing, you will need at least sandpaper, floor wax, bronze powder and powdered paint.

Various finishes may be applied. Powdered color may be rubbed in after the object has been waxed. The wood may be painted all over with tempera paint and then waxed. Another pleasing finish is accomplished with bronze metallic powder rubbed into the waxed surface. The piece then takes on the look of metal. Shellac is also suitable as a finish.

This three-dimensional project offers students a chance to feel their way through the large body moves involved in the use of the draw knife when the butt is held in position in a vise. The material demands simple handling as it is in part pulpy in character. It allows no small cramped carving of details.

All in all, the experience of working with this unusual material is well worth the extra effort you may have to put into obtaining it.

**Linoleum or draw knife is handy for large cuts. Since butts carve more easily than wood, any number of tools will do. Students may need to be cautioned to handle cutting tools properly.**



Crafts program in most high schools includes unit on leather, one that may be costly and all too often uninspiring. Look what happened when approach included condition that we would use only leather scraps!

# LEATHER TAKES NEW TWIST

By LEENDERT KAMELGARN

Art Education  
Humboldt State College  
Arcata, California  
Photographs by Jack Mays

It seemed quite a challenge—to evolve a leather crafts program that would require only free or inexpensive materials and at the same time hold the interest of high school students. But no sooner had I started a class discussion on the program than the pupils solved my dilemma. They immediately came upon the idea of a mosaic—made with leather scraps.

We gathered scraps of varying textures and colors from a great many sources. Students brought in old cushion and hassock covers, belts, purses, bags, deer skins, car seat covers and upholstery coverings. We were amazed at the amount of leather we could amass. Most of it was about the same thickness which made it suitable for the flat mosaic technique.

Plywood and masonite cut  $\frac{1}{4}$ -inch thick were selected as bases for the mosaic wall panels and trays and we found scraps of this thickness readily avail-



Detailed design assures that pieces will vary in shape, color, texture, to make leather mosaic interesting. Cutting leather takes sharp tools.



When all pieces have been cut, they are fixed to plywood base with Elmer's glue. Sawed-out grips in ends elegantly solve handle problem.

able in our school wood shop. The problem of handles for the trays was solved by sawing an elliptical handgrip at each end of the panel.

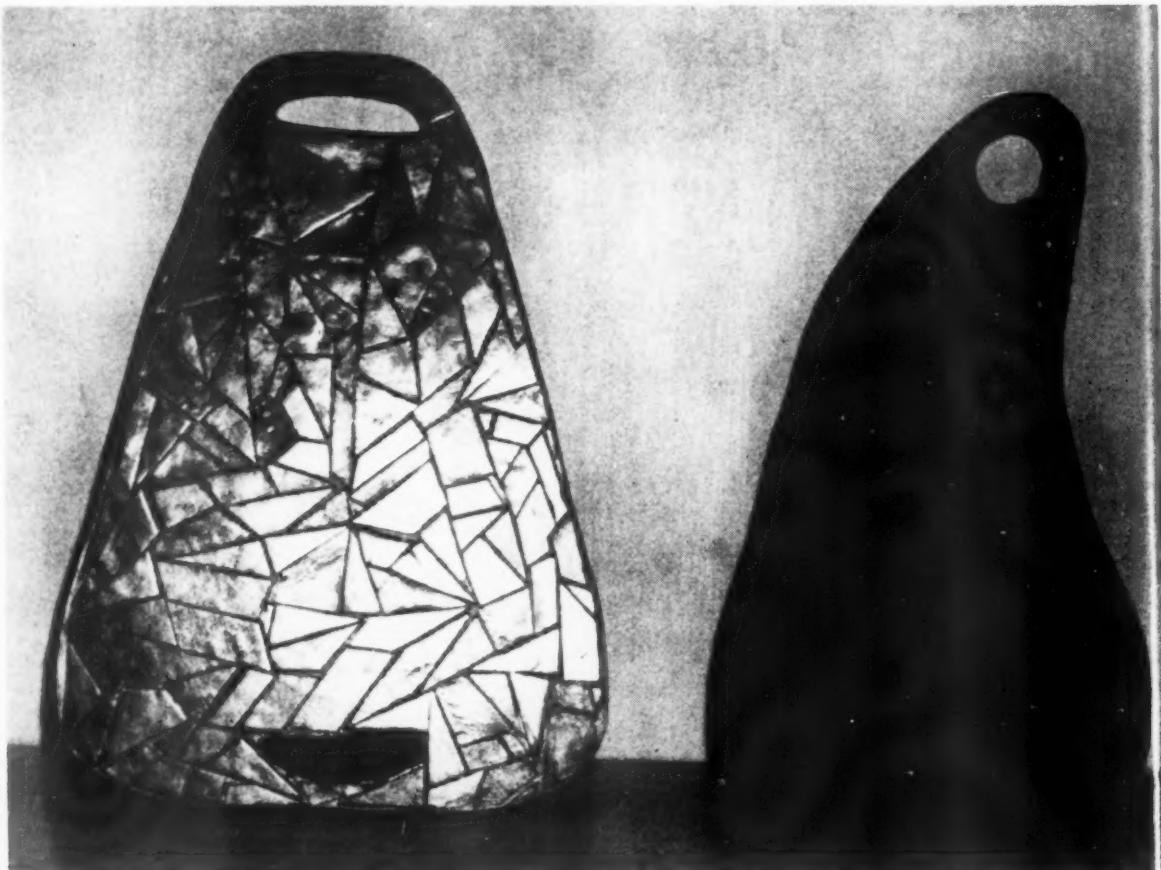
Through experimentation we found that leather scraps were suitable for contemporary as well as representational designs. After sketching and choosing those we preferred, we cut the leather scraps with a heavy paper cutter, scissors or matting knife and laid the pieces on a sheet of wrapping paper cut to the shape of our wood bases. When we were satisfied with the trial layouts the panels were cut in the desired shapes, sanded and prepared for gluing.

The leather scraps were glued to the panels using Elmer's glue. (It dries clear and is not brittle.) Next we cut long, thin wood strips to trim our panel edges and glued felt to the bottom of the panels. The variety of colors and textures used by the students worked very well for the mosaic effect. Several pupils dyed leather scraps with oil paints, leather

dyes, India inks and colored pen inks. Others buffed or sanded the leather to get different textures. One student even stippled, stamped and drilled his leather scraps.

As a finishing touch some of us gave our mosaics several healthy coats of paste wax to protect the leather and fill the gaps between the pieces of the design. Others used Elmer's glue as a protective coating but it tended to dull the color. Fiberglas resin was used in some cases to achieve a water-proof surface despite the fact that in time the resin may attack the leather. Resin also tends to rob the leather of its natural quality whereas wax enhances it. Raffia and reed bound around the handgrips added to the attractiveness of some of the trays.

The entire class felt the leather crafts program was a triumphant success—especially when the panels and trays were well received in their homes as a good combination of design and utility.



Felt on under side adds to tray's practicality. Top sides are finished in variety of ways. Some students dye leather pieces for color interest; others bind handgrips with raffia or reed. Tray at left gleams under several coats of wax.

# DESIGNING IN SPACE

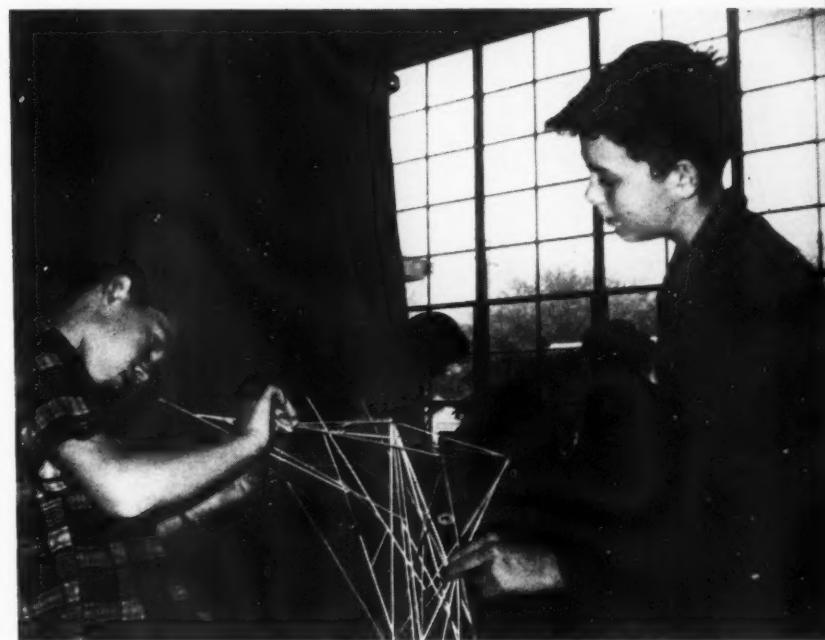
By RICHARD D. MARTIN

Wittier School  
Wittier, California

An art activity that has been successfully at adult and senior high school levels became a real interest-catcher in a seventh-grade class. Requiring a minimum of material and expense, the activity so stimulated and captured the imagination of this group that it was difficult to divert attention elsewhere. Presented as a third-dimensional project involving the meaningful application of lines, shapes, color and space, the activity enforces the discipline of materials, craftsmanship and self. Wood is the principal material used and it has its own degree of flexibility. Gluing parts together requires skill, patience and coordination between mind and eye and third-dimensional construction employs many facets of the intellect.

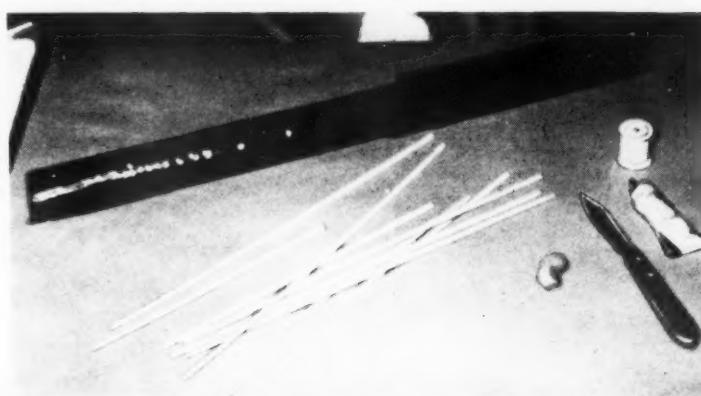
Materials for the project are readily available. Foot-long swab sticks or matchstick bamboo and toothpicks for detail work provide the basis for this exciting activity. Tubes of fast-drying wood cement may be obtained at variety or hobby stores. (Glue recommended for plastic models does not serve as well as wood cement.) Cellophane or tissue paper will add color to the construction as well as provide interesting reflected patterns. Plasticine clay can be used to support sticks in an upright position until crossbars have been attached, and fine thread, in addition to glue, may be used to secure the ends of sticks if a bowed or curved effect is in work. Knives to cut lengths of wood should also be available and newspaper to protect the table tops.

Introduce the activity by discussing line as an element of construction. Lines projected from a fixed point divide a space and form shapes. It is well to stress the fact that lines in constructions can be controlled and stopped. One pitfall of this project is that stu-



Every student is interested in everyone else's work and they often help each other. Where construction will end, student himself may not know.

For an exciting venture into space, add a little fast-drying cement to swab sticks, reed, matchstick bamboo and toothpicks.



Other than sticks, materials required for this activity are easy to get and inexpensive: cellophane, plasticine, string, knives, newspaper.

dents do not know when to stop adding new lines and shapes. Although some of our projects exceeded four feet and still retained strength and cohesion of design, others did not.

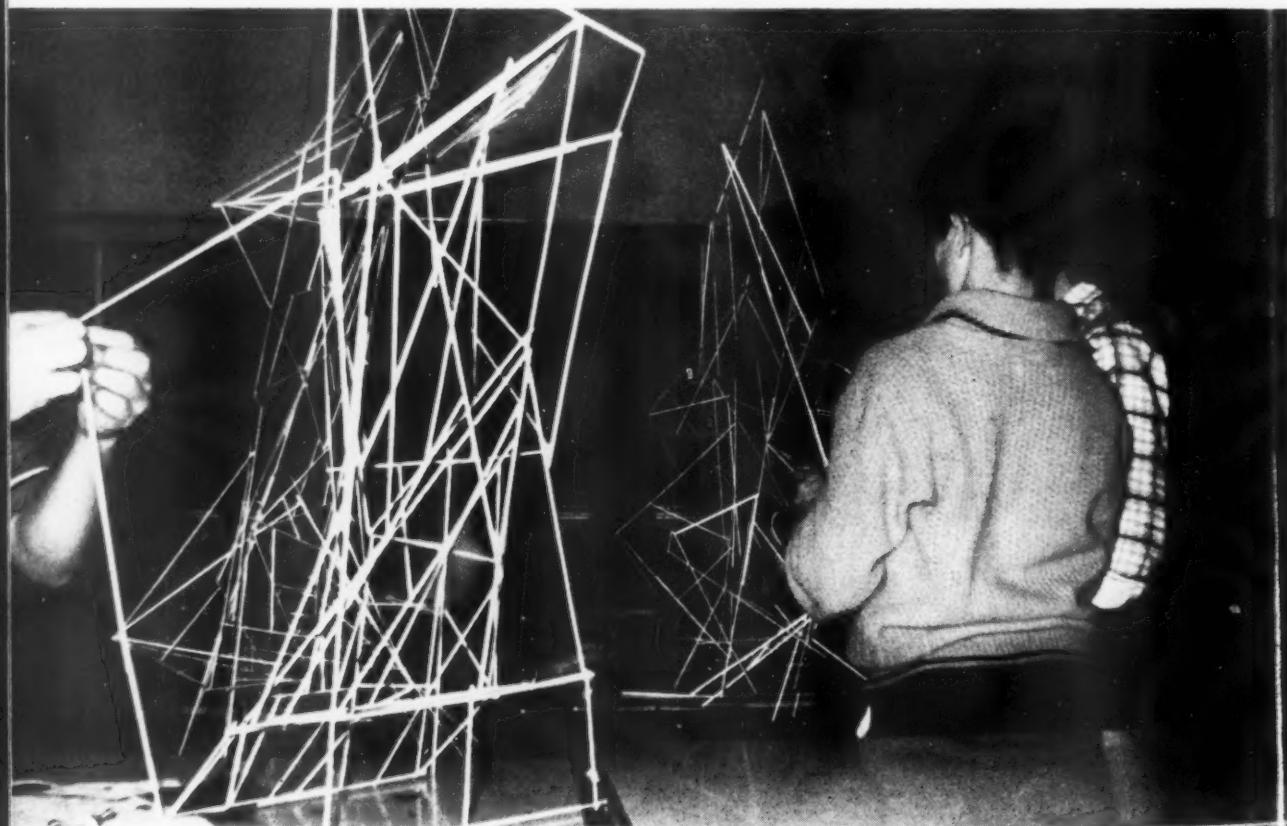
Supplement the discussion with magazine illustrations and drawings that emphasize lines in architecture. Point out the beauty of steel girders in bridge and skyscraper skeletons. Point out also that animal forms can be abstracted to a design of lines. The student will be eager to begin the project and will want to sketch line designs using crayons and a ruler as drawing tools. This type of introducing activity coupled with the motivating discussion will help clarify his concept of lines in space.

Various techniques of gluing pieces together should be demonstrated to the class before actual construction begins. Allow the student to experiment with the material, bend

the sticks and tie them with string to learn what can be done with them.

An easy beginning for architectural or abstract constructions is to erect and glue together a box form: that is, four uprights secured with clay at the base and connected by crossbars. The student himself will devise new and novel ways to begin, but once the base has been constructed, experimentation, imagination and intuition will guide him. Caution the student to glue all joints again after the initial adhesion has dried to obtain maximum strength.

As the activity progresses, point out principles of art that have been employed such as repetition of angles and shapes, the division of space into smaller units and the overall effect of the construction viewed from every side. This is the teacher's opportunity to give meaning to what the student has constructed intuitively. In other words, the stu-



Going onward and upward in this activity has one pitfall. Some constructions exceed four feet in height and retain strength and cohesion but others do not. Clear concept of lines in space, knowing when to stop are essential to success.

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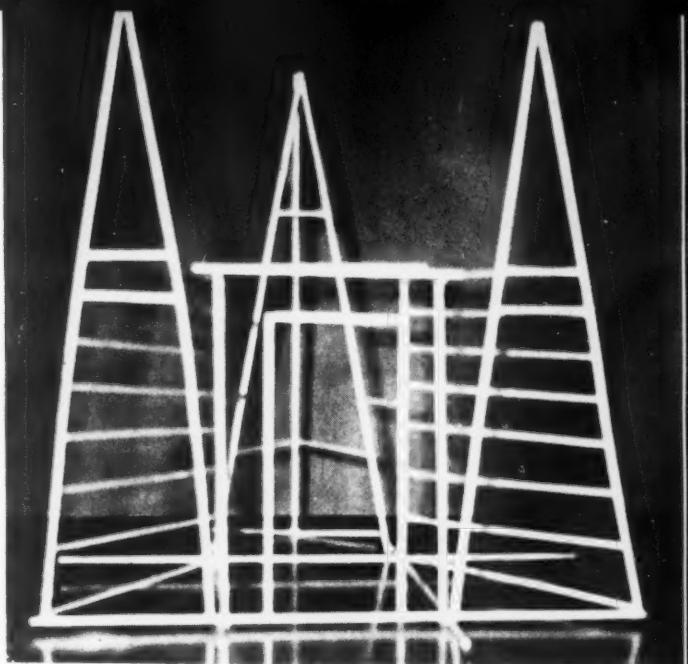
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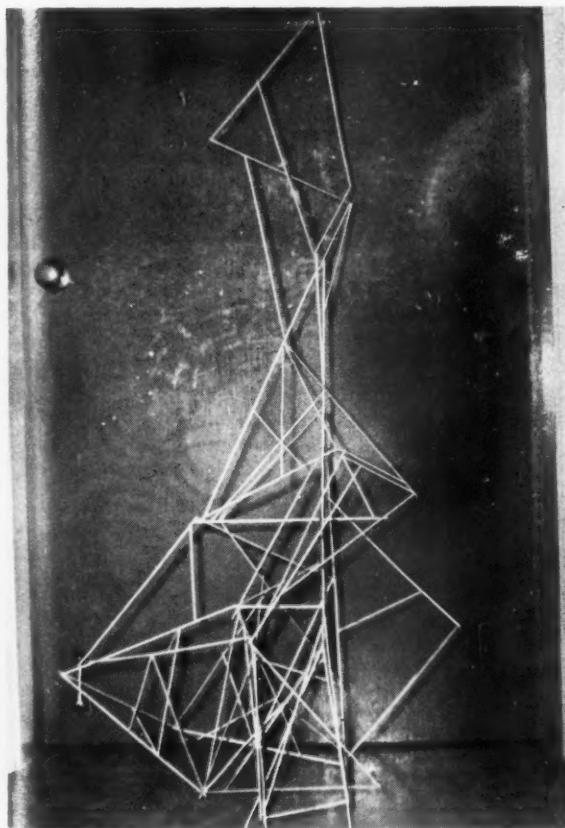
dent has discovered and applied principles of art through experimentation and it is the function of the teacher to consolidate what he has learned.

When the student is satisfied with his design he will want to add flat areas of cellophane to heighten the effect. The cellophane should be cut to the size desired, glue applied to the sticks to be covered and then the cellophane is carefully stretched over this area. Ragged edges of cellophane can be cut off with scissors when the glue has dried.

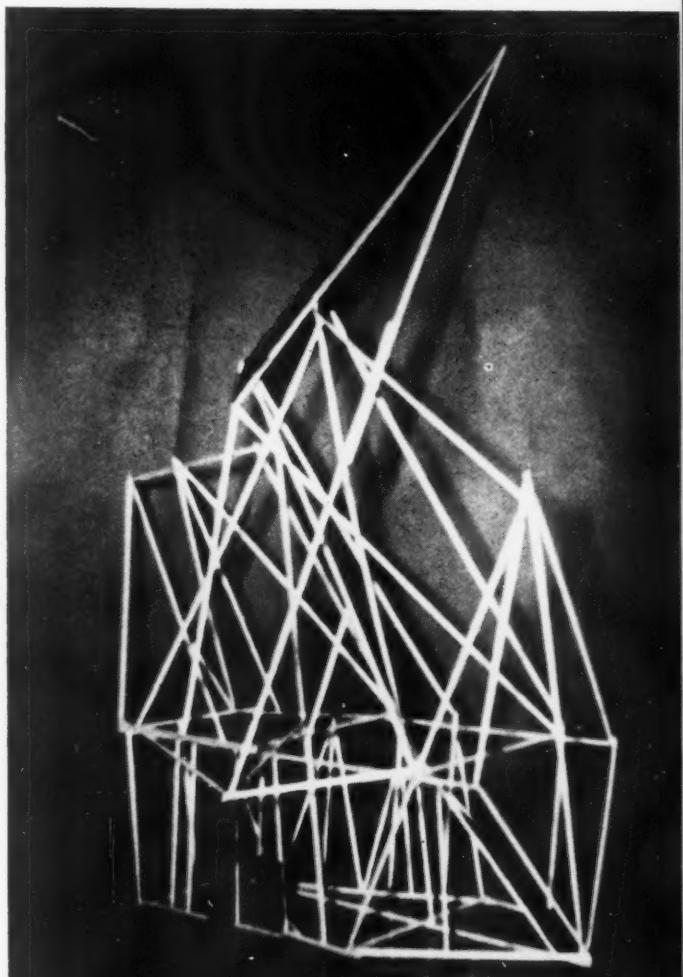
The class will enjoy arranging a display of their projects against colored paper backgrounds. Spotlights will dramatize the display, casting shadow patterns and colored reflections from the cellophane. As the results are being displayed, you as a teacher can share the students' satisfaction, knowing that a successful art activity has stimulated, sustained and fulfilled their creative urge. ■



Neatly balanced symmetrical abstraction of church is one foot high, satisfying to heart and eye from every angle.



Crisp, almost crystalline design soars up and up. Right, flat areas of cellophane are used to heighten effect.



# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By IVAN E. JOHNSON

Professor and Head  
Department of Arts Education  
Florida State University, Tallahassee

THE ART IN TEACHING ART by Manfred Keiler,  
University of Nebraska Press, Lincoln, Neb.,  
1961, \$6.25.

"Teaching is an art," wrote Manfred Keiler, "because it is a creative process constantly producing in, and with, others something new and exciting." The teaching of art, according to Keiler, is thus doubly stimulating and rewarding. *The Art of Teaching Art* was the result of the author's lengthy intensive examination of materials and data pertaining to the teaching of art. It is vastly different and more sensitive than his earlier book, *Art in the Schoolroom*. Keiler envisioned *The Art in Teaching Art* as a comprehensive examination of art education in the schools, not as a specific methods book to prescribe formulas or pat answers. Though nearly every problem to be faced in the teaching of art is discussed, the treatment is open-ended. It is pointed out that no rigid courses of study, only basic directions, can ever be meaningfully stated; setting goals and organizing procedures must remain the responsibility of each individual art teacher. According to Keiler the relationship of young people with visual art is comprised of two parts: active participation in the creative process and the development of attachments to great works of art. Thus Keiler places his emphasis on aesthetic visual aspects in the teaching of art with slight concern for psychological or sociological aspects found in many art education texts. Whatever his reader's point of view may be regarding education they will admire the author's sincerity and thoughtfully developed approach.

The three-part book is organized into groupings of chapters devoted to aims and concepts, the school and the medium. The title of the first section, "Aims and Concepts", is self-explanatory. The second section on "The School" pertains to curricular problems, organization for teaching art and the functions of the teacher. The relationship of great works of art to art instruction which pervades the book, is the central concern of third section, "The Medium". When Keiler presents an example of a medium he urges teachers to help their students to think not only of the subject matter but also of form and space, and to realize that what matters in a work of art is not only *what* is said but *how* it is said.

The manuscript for *The Art of Teaching Art* was completed before Dr. Keiler's untimely death in December, 1960. He had studied at the Ecole des Beaux Arts, Paris, and the Bauhaus, Dessau, before coming to the University of Nebraska where he taught for ten years.

*The Art of Teaching Art* contains well-chosen black and white illustrations of art accompanied by interesting

student work. The impact of the text is more verbal than visual but the book's format is attractive.

■ ■ ■  
MOSAIC ART TODAY by Larry Argiro, International Textbook Company, Scranton 15, Pa., 1961.

Larry Argiro, author of *Mosaic Art Today*, is well known for his work in mosaics and his articles on the medium which have appeared in many publications. His book is a rich compendium on the art. The art of mosaics has had a big revival since 1950. Now it is to be seen in a multitude of uses throughout America. As Mr. Argiro points out, mosaics have a brilliance and drama that is universally appealing.

The author creates a frame of reference for understanding the craft by examining the past glories of mosaic art. Handsome and remarkably accurate color photographs are used with the text to help the reader see subtle differences in style, technique and use. Mr. Argiro divides his book into chapters on mosaics as expression, in architecture, in home decoration, mosaics for the student and techniques and materials. Examples of the best contemporary mosaic art are used to illustrate each chapter. Clear and expository photographs on each part of the different mosaic techniques are included. Few books on techniques in any craft have had such excellent photographs. Although many professional techniques are presented the author has described them so that they are easily understood. He believes that mosaic techniques can be developed to fit the age level of any group of students. For example, quite simple processes are suggested for young children. *Mosaic Art Today* is a valuable source book for the teaching of the art. The information on where to order materials, what books to read and what tools to use is quite complete. The author's enthusiasm for mosaics is bound to infect his readers.

■ ■ ■  
THE ART OF ORIGAMI by Samuel Randlett, E. P. Dutton Inc., 300 Park Ave., New York 10, N.Y., 1961, \$5.95.

Origami, the ancient Japanese art of paper folding, introduced in this country in recent years has fascinated many people. For the teachers who are on an Origami "kick", Samuel Randlett's book contains an encyclopedic amount of material. The organization of the book makes it convenient to follow the metamorphoses of a simple geometrical form, or basic fold, into human figures, moving toys and sculptured animals. It must be remembered that

(continued on page 44)

# RECESS



We're all apt to be chair-borne for the next few months so we might as well go way out in our vacation brainstorming. A place that's really way out but growing in popularity with tourists is Iceland. Despite its name, it's a delightful vacation spot throughout the summer months. As a matter of fact the island's average temperature during January, the coldest month, is higher than New York's.

A scenic land of the midnight sun, Iceland offers visitors a wide range of sports and sightseeing. Because accommodations for tourists are somewhat limited, an Icelandic junket requires advance planning. And it's later than you think.

The chief charm of visiting Iceland is that it lies off the beaten path. You get to see something really new, really different, to say nothing of learning to pronounce and possibly spell such town names as Laugarvatn, Hveragerdi — where by the way is situated a famous health spa, with accommodations for 90 guests, a permanent staff of doctors and nurses giving mud-baths, thermal water baths, massage and all that—for less than \$4 daily including room, board and physiotherapy.

Iceland's world-famous ponies (actually much larger than the Shetland) provide the motive power for your sightseeing through this land of rugged mountains, brooding volcanoes, spectacular geysers and waterfalls. And then there's fishing (salmon and trout) from June 15 to September 15 and mountain-climbing.

Not only is the cost of living low for tourists in Iceland but the island can be reached via Icelandic Airlines' DC 6B flights from New York for \$288 round trip. Not much foreign travel comes that low! Want to know more? Write No. 403 on your Inquiry Card.

If your thoughts run closer to home, Mexico is always right at hand. While few of us will make it this year,

Columbus Day marks the start of Mexico's mountain-climbing, professional bullfight and horse racing seasons. Traditional aficionados appear on October 12 to honor the opening of the bullfight season in Mexico City. This lusty spectacle never fails to impress American visitors—one way or the other.

October is a busy month south of the border. The cultural pace is set by the opening of the opera season at the Palace of Fine Arts in Mexico City. In Ciudad Delicias (Delicious City) there is a regional cotton fair the first week of the month featuring artistic and sports events, festive parades, dances and fireworks. St. Francis of Assisi Day falls October 4 in all towns and villages of which the saint is patron. Pachuca, for example, especially loves St. Francis because the lost lode of the rich Conde de Regla mines was recovered after the populace prayed for his intercession.

A list of major events taking place in Mexico each month is compiled and distributed by Mexicana Airlines. Even if you can't consider your vacation plans yet, these lists will add a stimulating flavor to your class discussions when Mexico is on the agenda. For current local color, write No. 404 on your Inquiry Card.

When you feel weighed down by the world on your shoulders, you can get a lift by remembering it's a teacher's responsibility to bring the world into the classroom. You can get help from lots of sources but there's a new one that's irresistible. A stimulating educational program aimed at dramatizing textbook coverage of geography, history, current events, religious, social and general studies is being offered to elementary, junior high and parochial school teachers. Called *'Round the World by Mail*, it's specially set up so that instructors may use it for classroom participation.

Commended by the Peace Corps, UNICEF and many national youth organizations, *'Round the World by Mail* provides the student with an item of cultural, economic or historic significance mailed directly to him from a different foreign country each month. Subscribing youngsters also receive a "Giant Map of the World" and the "Round the World Explorer Badge". Teachers can obtain application forms with full information about the program for distribution to interested students. The nominal subscription price is sent directly to *'Round the World by Mail* by the youngster.

In addition, teachers are supplied with the "Round the World Program Activities Kit" which contains ideas and suggestions for specific classroom activities along an international theme: arts and crafts, films and slides, folk music and dances, games, hobbies, etc. (These are accompanied by names and addresses of source and reference material.) The kit includes as well a "Confidential Source List"—names and addresses of sources for free materials



and items for which the entire class may write such as posters, a world time chart, maps, atlases, books, color cards, etc. Finally, the teacher's kit includes a giant color map of the world and a full-color reproduction of the famous Norman Rockwell painting, "Do Unto Others As You Would Have Them Do Unto You", for classroom display.

This valuable kit is sent free to teachers who request *'Round the World by Mail* subscription forms. Write No. 405 on your Inquiry Card and state the quantity of forms you need for your class.

Local color makes learning live. Every teacher knows American history and geography may be easily and inexpensively enhanced by materials that are available from various state governments. You could bet that Texas would top the list in making such

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Fastening  
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teaching aids available. As well as reams of printed material on Texas and the southwest, the Texas Highway Department has sets of 35mm color slides with narration sheets for presenting school programs on Texas. There is no charge for the use of the slides other than the return postage but reservations have to be made at least 90 days in advance.

The subject matter of these slide sets will fit into an untold number of classroom situations. For example, one set of 50 slides shows construction and maintenance of highways. Another is historical in theme, while the set on industry and agriculture shows oil fields, manufacturing, forestry and farming.

Limited space prevents describing these materials in the terms they deserve. You can get full information for yourself by writing No. 406 on your Inquiry Card.

■ Another flight of fancy is the book that talks, a 20th Century phenomenon that tripped along on the heels of Mr. Edison. Its value can't be over-estimated—for sightless persons, for example. The idea of "reading by ear" bothered me, at first. We've become so lazy—a nation of lookers and listeners—that the weight of a hard-cover book is a strike against it. Why can't Johnny read? Because he doesn't. Is the talking book anything but force-feeding?

"Reading by Ear" is discussed at length in a fine article by John Tebbel in the August 12, 1961, *Saturday Review* and if you missed it, it's worth a trip to the library to recoup. Tebbel speaks of you and me:

"...there are viewers with alarm who regard the talking book as simply another step toward man's ultimate immobilization, in which state he will be transported from place to place by automatically guided cars, fed by capsule and relieved of his business routines by machines which perform them better. Already, say the alarmists, a man with perfectly good eyes and hands is no longer compelled to use them in the exertion of holding a book and reading it. With a record changer, he can lie flat on his back and 'read'...."

Well, I was a "viewer with alarm" until I listened to "A Stillness at Appomattox", Bruce Catton's story of the last desperate, heartbreaking year of the Civil War. It's put out by Libra-

phone, Inc., Long Branch, N. J., one of two important talking book companies in the country. As I listened I realized what a tremendous educational force these recordings might be. A book that might be too much for a junior high student to read is for some reason more readily understood when audited. I believe too that once having "heard" the book, one is impelled to read it or to read others on the same theme. It's as if such force-feeding develops a taste with the inevitable result that the listener and looker becomes a reader.

Along with the two recordings of "A Stillness at Appomattox" (at 16 2/3 rpm about two evenings' listening) comes a map on the inside of the simulated leather cover and as you listen you can follow the Virginia campaigns discussed in Catton's book.

There are talking books to suit your personal literary taste as well as for every school subject. For a catalog of those currently available, write No. 108 on your Inquiry Card.

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## Shop Talk

(continued from page 4)

A welcome addition to school workshops is a new lithographic press manufactured by an Illinois firm. The press stands 58 inches high and occupies approximately 50 x 60 inches of floor space. The bed, approximately 29 x 40 inches, is made of laminated and reinforced wood. Write No. 214 on your Inquiry Card to get more data and prices.

An attractive wall that serves double duty in the art room of the high school in Sheboygan, Mich., is from the line of a midwestern



manufacturer. Alternate quarter-inch pegboards and cork-board panels provide excellent display space for students' work and also separate the classroom area from the work and clean-up section. Find out how you can add this modern convenience to your classroom by writing No. 215 on your Inquiry Card.

Every child who likes to model will like Shreddi Mix, designed to develop finger dexterity, a sense of perspective and other talents. The product invites all kinds of modeling, including utilities, people, masks, maps, railroad layouts, practically any conceivable object. Finished models may be drilled, sanded and painted. They will take water colors, oil paint or synthetics, and can be weatherproofed with shellac, varnish, lacquer or plastic fixatives. For help in introducing Shreddi-Mix projects in your school, write No. 216 on your Inquiry Card.

A New York firm has published a four-page catalog on looms, accessories and weaving references. All types of looms are described, including rug, foot-power, folding, cottage and table looms as well as warping apparatus, shuttles, accessories and books. This new weaving catalog is free and a valuable addition to your source file. Write No. 217 on your Inquiry Card.

Pupils will enjoy testing their skills with transparent glass stain, the new art medium for painting on glass, metal, plastic, ceramics, porcelain, paper and foil. Among new bulk materials introduced by the Ohio manufacturer is a Starter Stain and Lead Set containing six colors of glass stain: red, royal, yellow, orange, purple, green; two brushes, adhesive, thinner, cutter and instructions. Glass stain, brush cleaner thinner, two ten-color sets, genuine lead tape, lead adhesive, textured glass, and mounting frame are other bulk materials. Additional information about the new glass stain is available if you write No. 218 on your Inquiry Card.

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The secret? Five differently shaped, instantly interchangeable tips. You can draw extra-broad, web-fine or any line width in between. You can produce effects that resemble India ink pen, drawing pencil, charcoal, and even an artist's brush. Because Flo-master releases ink through *valve-action* — you control the flow. Choose among 8 vibrant, transparent, blendable colors. And unlike markers, Flo-master is built to last forever — it's *refillable*. Try it. Esterbrook's Advanced Flo-master — only \$3.00.

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## Books of Interest

(continued from page 40)

origami is an art of paper folding, not paper cutting. When you read *The Art of Origami* you are made aware that the art of paper folding, when introduced from the Orient, was popular in Europe in the Middle Ages. It was particularly popular in Spain. Paintings of the northern European Renaissance often showed evidence of interest in paper folding. Aficionados of origami have refined the art of paper folding to a high degree; they seem almost to form a cult.

• • •  
ARCHITECTURAL PRESENTATION  
IN OPAQUE WATER COLOR by  
Chris Choate, Reinhold Publishing  
Co., 430 Park Ave., New  
York 22, N.Y., 1961, \$4.00.

In our high school classes we often have an embryo architect. Some of us find it difficult to put into his hands source material pertaining to architectural illustration. The adolescent enjoys conceptualizing buildings that he may never build but in the process of creating the picture of his "dream" building he is often discouraged. Chris Choate, a member of the faculty at U.C.L.A. in Los Angeles, has prepared a rather comprehensive book on architectural rendering which stresses a creative approach.

While honesty in reporting is necessary, the architect-artist can stimulate the imagination by suggesting space, pattern, depth and other qualities in the structure and its environment. Thus he has the challenge of achieving a form of empathy. This is the point of view of Chris Choate. The author presents first the architectural considerations followed by treatments of perspective. By illustrations and diagrams he suggests the mechanics of composition that the illustrator considers. Techniques of painting and presentation are discussed.

It is interesting to note that he cites the works of Rembrandt, Degas and other artists as illustrations of various approaches to color and line. Choate tends to be quite arbitrary in some of his methods and techniques but he leavens this with such statements as "Paint freely, loosely, quickly—have fun. Play with brushing. Seriousness, stiffness is forbidden." ■



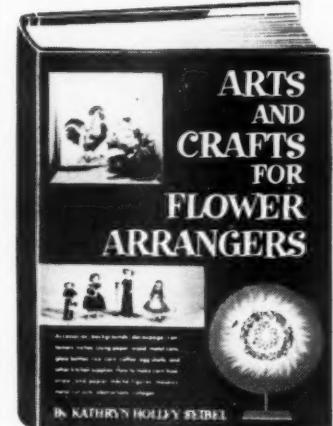
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ARTS AND ACTIVITIES

## Professionally (continued from page 35)

System will appear on TV this winter. The course is designed for either undergraduate college credit, graduate credit in science education or enrichment for gifted high school students. It will consist of five 25-minute lecture-demonstrations a week for 32 weeks. Major emphasis will be on presentation of new content material in biology.

- \$2 million Hall of Education will be one of the features of the 1964-65 New York World's Fair. The proposed building will feature every thing from the Little Red Schoolhouse to the School of Tomorrow. **Dr. Harry J. Carman**, dean emeritus of Columbia College, is chairman of the sponsoring committee of 19 educators, businessmen, and civic leaders. The Hall of education will consist of a large auditorium, surrounded by a cluster of classrooms where live exhibits of teachers and pupils will demonstrate how education progressed.
- Youth Conservation Corps—a three-year, \$275 million youth training program—has been proposed to Congress by **President Kennedy** as one of three parts of an overall young workers program. The draft of the bill, named Labor Secretary **Arthur J. Goldberg** to lead the program. Kennedy said that of the 26 million new workers entering the labor force this decade, 7.5 million will not have completed high school and 2.5 million will not even have finished elementary school. To

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■ The first televised college course offered for credit in the Far East has been completed in the Philippines. The six-week, week course, "Physics for the Atomic Age", was broadcast over a Manila station to students of 50 colleges and universities in the area.

■ Six California state colleges are being equipped with closed-circuit television for one of the most extensive ETV programs ever undertaken at the college level. Campus networks will carry studio-oriented lectures and be used for training in television broadcasting. Sacramento, San Jose, San Francisco, Los Angeles, Fresno, and Humboldt (Arcata) State Colleges are participating.

■ The purchasing power of teachers and educators kept pace with that of industrial employees from 1953 to 1959, according to a new study by the Fund for the Advancement of Education. This reverses a 50-year pattern during which the educators' relative purchasing power steadily declined.

However, teachers in big city elementary schools are still being paid less than railroad engineers, firemen, conductors and auto workers, says the Fund.

In spite of slight improvement in teachers' salaries, Sidney G. Tickton of the Fund warned that recent trends are not strong enough to insure an adequate supply of future manpower in education. Referring to policies long advocated by the Fund, Tickton suggested that the remedy may be greater teacher productivity: bigger classes and greater use of educational television, teaching aides and learning laboratories.

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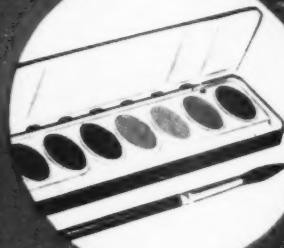
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